#7
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The Official Lucasfilm Magazine

STAR WARS GALAXY MAGAZINE

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One of Brian Daley's final published pieces, a wonderful treatise on bounty hunters printed in this magazine shortly after his untimely death from cancer at the age of 46 in February, ended with these words: "...the grimmest reapers will have a cash crop to harvest."

I "met" Brian by phone in 1994, the way many editors and writers get together in this age of fax machines and modems. The magazine was excerpting the radio play he wrote for the 1981 broadcast of *Star Wars: A New Hope* on National Public Radio. During that interview with Brian, we talked about *Star Wars*, and bounced around lots of other, unrelated ideas, too. It was a good introduction to his bright, optimistic personality, which I was lucky to have encountered, if even for too short a period.

I enjoyed the dozen or so similarly rambling conversations we had after that. We never met in person, so I didn't really know Brian beyond those phone calls, his books—including *The Han Solo Adventures* trilogy he wrote for Del Rey and more than a dozen science fiction novels—and the writing he did for *SWGM*. But I think I got a good sense of him.

Brian Daley: Gone Solo

I recall him saying that when Lucasfilm and Del Rey offered him the opportunity to write a *Star Wars* trilogy in the late seventies, he immediately asked for Han, because he "makes a real moral decision in the movie." I took that as a statement about how Brian approached his own life.

Last fall, every time Brian and I conferred about the bounty hunters article he was writing, we talked about the possibility of a *Return of the Jedi* radio play, something he'd been anxious to do since scripting the *Empire* NPR drama in 1983. He was thrilled when the deal finally came together last winter, and he anticipated going to California for the recording sessions, as he had for the other two. When I was told that he didn't make the trip because he was sick, I assumed it was a bad cold or the flu. Brian passed away six hours after receiving a phone call from Los Angeles telling him that the final episode of *Jedi* had just wrapped up.

Death is the bounty those grimmest reapers keep hunting for and cashing in on. Brian's came much too soon, but we will always have his words to recall him by. The *Jedi* radio play will air in October. I'll be listening, along with millions of other fans.

I just reread the Brian Daley interview in Issue #2. These words, relating to his affinity for Luke Skywalker, jumped out at me: "I shared his dream that there's a bigger world out there." Here's hoping that Brian's dreams are coming true right now.

* * * * *

The dreams of a fellow *Star Wars* novelist, Steve Perry, who aspired to become a science fiction writer ever since impressing his high school English teacher, continue to come true with the recent publication of his latest book, *Shadows of the Empire*. Along with an excerpt and an interview with the author, this issue is filled with other *Shadows* stuff: Lucasfilm's Howard Roffman recalls how this unique multimedia project came together; insiders at Dark Horse Comics and LucasArts Entertainment Co. talk about their *Shadows* products; our fold-out poster introduces *Shadows*' main characters with all-new Hildebrandt art from the upcoming Topps *Shadows* card set.

Shadows of the Empire is destined to become a major part of the *Star Wars* universe, and this is a perfect opportunity to get in on the fun. Enjoy the ride.

See you in the next issue.

Bob Woods

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COMMUNIQUÉS

❖ I like what Decipher has done with the *Star Wars* Customizable Card Game ("It Ain't Sabacc," *SWGM* #6). They've taken the idea of a military version of a Jedi training remote and made it a very lethal card. Yes, I'm a geek and I probably know too much [about *Star Wars*], but I *do* know that this is a *great* magazine, and you guys and gals just keep up the good work and feed us fans what we need. JASON VIVONA, Louisville

❖ Why is there such a fuss over Boba Fett? I don't have anything against him, but what about Luke, Han and Leia? They are the main stars, not some bounty hunter whose screen time was no more than 20 minutes. REBECCA PETTIT, Denver

❖ In the recent article "Predators," by Brian Daley (*SWGM* #6), you showed a picture of what you said was a Jedi training remote, but isn't that an upside-down thermal detonator? JAMES GREEN, Albuquerque 104220.521@compuserve.com

EDITOR'S NOTE: *Yes, James, we "blew" it, shall we say. We meant to show the training remote from Mark Vaz's Lucasfilm Archives book, but simply got our orbs mixed up. Thanks to you and all the other readers who recorded our error.*

❖ I'M A HUGE FAN OF BOBA FETT. I LOVE ALL THE ATTENTION HE HAS BEEN GETTING. HOWEVER, WHEN I READ YOUR COMIC IN ISSUE #6, I SERIOUSLY HAD TO RECONSIDER IF THE SPOTLIGHT IS SUCH A GOOD THING. ONE LINE IN PARTICULAR CAUGHT MY EYE. AFTER DEFEATING THE FALSE SITH LORD, BOBA FLIES OFF AND CONTEMPLATES: "I'D CONSIDER GIVING SOME OF THESE CREDS BACK TO THEIR ORPHANAGE..." WHAT!? EXCUSE ME?! THIS IS NOT RIGHT. BOBA FETT HAS TURNED INTO A HERO. BOBA FETT IS NOT A HERO! YES, HE IS COOL AND A FAN FAVORITE, BUT AS A BAD GUY, NOT A HERO! THE ONLY THING HE CARES ABOUT IS MONEY. HE'LL WORK FOR ANYBODY, WON'T THINK TWICE ABOUT KILLING SOMEONE AND WOULD NEVER, EVER CONSIDER GIVING SOME OF HIS HARD-EARNED BOUNTY TO AN ORPHANAGE. BY THE WAY, I HOPE HE FINDS JODO KAST AND GIVES HIM A PASTING! CHRIS HEFFERNAN, TORONTO

❖ I totally agree with Peter Vinton in Issue #6 ("Communiqués"). I have just managed to get access to e-mail and the Internet and grabbed the opportunity to look for anything on my favorite movies,* STAR WARS. *I can't believe the amount of techie rubbish I found. Please, please, please don't let us* STAR WARS *fans achieve a reputation like that of Trekkies, i.e. sad individuals with nothing better to do! Alexandra Royal, Newcastle Upon Tyne, England alexandra.royal@unn.ac.uk

❖ *About the prequels and the* Special Edition... *My opinion is that George Lucas should have left* Star Wars *alone and concentrated all his energies on the prequels. Consider it: What does the public want, new* Star Wars *movies or* A New Hope *rereleased with four and a half minutes of extra footage added? Almost certainly the former.* N. N. LESON,

❖ We are three *Star Wars* fans from Italy. Here it is a little hard to find notice or merchandise about the trilogy, but fortunately we have your magazine that make us know what's going on in the universe created by George Lucas. Thank you. Recently came here in Roma the *Star Wars* Promotional Tour for the rerelease of the trilogy. A wonderful chance to see an X-wing fighter and the Dark Lord of the Sith. MARCO VECCHI AND FRIENDS, Rome, Italy

❖ *In SWGM #6, there is a mistake on page 34. The photo caption lists the bounty hunters, left from right, Dengar, IG-88, Boba Fett, Bossk, 4-LOM and Zuckuss. This is not correct. It should read Dengar, IG-88, Boba Fett, Bossk, Zuckuss, then 4-LOM. I just thought you would like to know.* DAMIAN ISEMINGER ironmixer@iquest.net **EDITOR'S NOTE:** *In fact, Damian—and many others who have written asking about inconsistencies between the IDs of 4-LOM and Zuckuss—the caption is correct, as is the bounty hunters poster in that issue that features both. However, as others have rightly pointed out, we pulled a gaff by misspelling Boushh as "Boussh." To make matters worse, we had that as an answer in the trivia quiz (#2), so we will throw out that question, as well as the Bonus Answer, in choosing otherwise correct entries for the random drawing.*

❖ Thank you for reviving an integral part of my childhood. I recently received Issue #5 as a gift from my American pen pal, and having now read it many times from cover to cover, I have relived happy memories and childhood fantasies. I cannot honestly believe how I let such an important part of my life disappear for so long. CARL PARKER, East Yorkshire, England

DID *STAR WARS* INSPIRE YOUR CAREER?

Topps and the editors of *SWGM* are gathering materials for a very special STAR WARS 20TH ANNIVERSARY COMMEMORATIVE MAGAZINE, to be published in conjunction with the release of the *Star Wars Special Edition* next February. We are looking for fans whose careers were directly impacted by that movie. Did you, or someone you know, go into film making, special effects, art, writing or any other profession after being inspired by some part of *Star Wars*? If so, write to us at 20th Anniversary, *Star Wars Galaxy Magazine*, One Whitehall St., New York, NY 10004, or e-mail us at swgm20th@aol.com. Thanks!

WE INVITE your comments, criticisms, questions and suggestions. But, please, do not send unsolicited ideas, articles or art for Lucasfilm. Sorry, we cannot read or pass them on to Lucasfilm. All such submissions will be returned to the sender, unread. Mail letters to: *Star Wars Galaxy Magazine*, Communiqués, One Whitehall St., New York, NY 10004. Or e-mail us at swgmtopps@aol.com. We reserve the right to edit letters for length and clarity.

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AN EVEN MORE SPECIAL 1997

As reported in *SWGM* #6, Twentieth Century Fox and Lucasfilm Ltd. have announced that Special Editions of *The Empire Strikes Back* and *Return of the Jedi* will be released in theaters worldwide following the release of the *STAR WARS Special Edition* in 1997 to celebrate the 20th anniversary of the initial release of *STAR WARS*.

As with the Special Edition of *STAR WARS*, the theatrical release for *Empire* and *Jedi* will feature fully restored prints with enhanced special effects, digitally remastered soundtracks and new footage.

"I've always seen the three films as one story," George Lucas states, "so I am especially pleased that we can join with our colleagues in the theater exhibition community to bring the entire trilogy back to the big screen. It's been great fun to bring the trilogy closer to my original vision without the technological constraints I experienced when I first made the films."

Tom Sherak, Senior Executive Vice President of Twentieth Century Fox, agrees, adding, "These films were made for the big screen. They are the ultimate audience experience, and we want to make sure that audiences get the best presentation possible. For that reason, we plan to book the films into as many theaters with THX and digital sound as possible. Audiences should be able to experience these films the way George Lucas intended."

Sound for the Trilogy Special Edition will be remastered in THX dubbing stages at Skywalker Sound. Visual effects for the trilogy are being created by Industrial Light & Magic.

As production continues on the Special Edition of *STAR WARS*, Lucasfilm has released shots of several enhanced scenes: 1) A live-action stormtrooper scans the horizon while a fellow trooper sets off on a Tatooine dewback. The dewback and rider are computer graphics (CG) generated by ILM. 2) A view of the CG *Millennium Falcon* that will be added to the original film. In one scene, there's a bird's-eye view of the CG *Falcon* lifting off from Docking Bay 94. 3) A CG fleet of X-wings attacking the Death Star. 4) In this original shot of Luke's landspeeder on its way to Mos Eisley, the foliage in the foreground masked the vehicle's wheels. But in this *Special Edition* shot (5), the CG team at ILM has "hidden" the landscape.

PREQUEL PROGRESS REPORT

Design work, location scouting and a preliminary casting search are under way on the next Star Wars *trilogy, even as Lucasfilm marshals its talents to complete work on the* Star Wars Trilogy Special Edition. *As of early spring, George Lucas was spending much of his working time in his writing room, finishing the script for the first of the new trilogy's films, due out in 1998 or 1999.* ◆ *A team of artists and designers under the supervision of Doug Chiang has been at work for more than a year, developing the look and feel of the prequel trilogy under Lucas' direction. They have been designing new creatures, droids, vehicles and costumes, working hard to provide fresh visual surprises while maintaining the texture of the already-developed* Star Wars *universe. In fact, a brief sneak preview of Imperial City on Coruscant—which will be a major location in the prequel—will be seen in the revised ending of the* Jedi Special Edition. ◆ *Producer Rick McCallum and Production Designer Gavin Bocquet have begun scouting locations for the next films. They visited Tunisia, which served so well as Tatooine in the first trilogy. Current plans are for all the live-action filming to be done outside the U.S., but the films will make extensive use of the digital-imaging techniques pioneered by Industrial Light & Magic. The* Star Wars Special Edition *will show how seamlessly digital imaging blends with live-action shots —even footage filmed 20 years ago.* ◆ *And to answer one of the burning questions many fans have been asking: Yes, our two favorite droids will be back in the prequel, at least in one form or another.*

In Case You Missed It... PART I

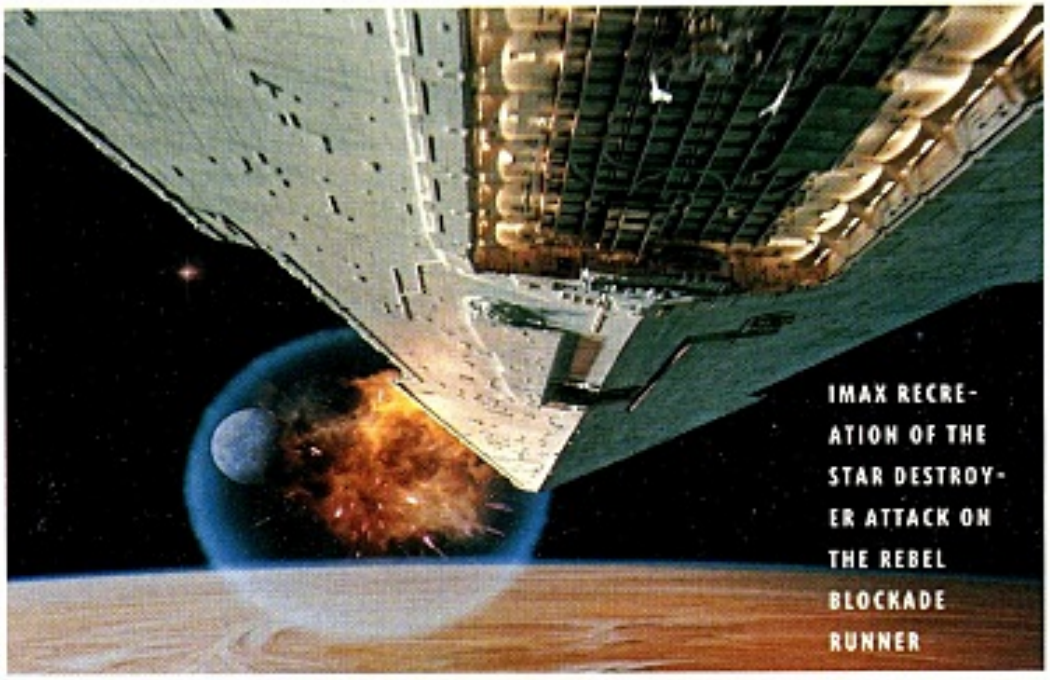
On March 9, Space Cases, *a new sci-fi series on Nickelodeon, featured a very familiar face—even if it was obscured with zany makeup. Mark Hamill* (right), *not looking much like Luke Skywalker, made a guest appearance in the episode entitled "A Day in the Life." Hamill played one of two alien air-traffic controllers who are forced to fire on the* Christa, *the spaceship of the show's stars—five kids from different parts of the galaxy who are lost in space. Perhaps by no coincidence,* Space Cases' *co-creator is Bill Mumy, most recently a star in* Babylon 5 *but who many fans remember as Will Robinson from the 1960s series* Lost in Space. *Mumy, a long-time friend of Hamill's who recalls auditioning for the role of Luke in* Star Wars, *played the other air-traffic controller. The episode is scheduled to air again this summer.*

News & Notes

➤ LucasArts Entertainment Co., which finished 1995 as the number-two PC game software publisher and whose Dark Forces game won a Software Publisher's "Codie" Award for "best action-arcade," will unveil its new titles to the trade at the Electronic Entertainment Exposition in Los Angeles, May 16-18. The titles, to be released to the public this fall, include Jedi Knight, a computer CD-ROM sequel to Dark Forces ➤ Following its April publication of *The Black Fleet Crisis*, by Michael P. Kube-McDowell, Bantam will release the other two books in the new paperback trilogy, *Shield of Lies* and *Tyrant's Test*, in September and January, respectively ➤ Dark Horse Comics will release the *Shadows*-related *Battle of the Bounty Hunters* pop-up comic book, illustrated by Chris Moeller, in July ➤ Willitts Designs' original, 70mm collector film frames from *The Empire Strikes Back* will be available beginning this spring.

The ultimate theater system will pay homage to the ultimate theater experience this summer when gigantic IMAX screens worldwide light up with early glimpses of the *Star Wars Special Edition*. New footage includes stormtroopers patrolling the Tatooine desert and aliens on the streets of Mos Eisley.

Those and other scenes from *Star Wars* highlight *Special Effects*, a documentary produced by *Nova*, the PBS series, for IMAX giant-screen theaters. Soaring 50-80 feet high, IMAX and IMAX *Dome* screens cover roughly 10 times the area of a standard theater screen. *Special Effects* is a behind-the-scenes chronicle of visual effects in films



IMAX RECREATION OF THE STAR DESTROYER ATTACK ON THE REBEL BLOCKADE RUNNER

IMAX Celebrates *Star Wars*

ranging from *King Kong* to the upcoming *Independence Day*. Also included is a special segment featuring ILM's pioneering work on *Jumanji*. *Special Effects* is directed by Ben Burtt, the winner of four Academy Awards for his sound design on the *Star Wars* and the Indiana Jones films.

Special Effects premieres July 4 at IMAX theaters at Liberty Science Center in Jersey City (NJ), the Museum of Science in Boston, the Museum of Science & Industry in Chicago, the California Museum of Science & Technology in Los Angeles, the Fleet Space Theater & Science Center in San Diego and the Maryland Science Center in Baltimore. Over the following year, it will be on an international tour that takes it to IMAX theaters from Duluth, MN, to Taiwan. For information on locations and dates, log on to the *Nova*/IMAX World Wide Web site at **www: novamax.org**.

In Case You Missed It... PART II

While *Star Wars* fans have faithfully followed the doings of George Lucas for the past 19 years, readers of *Forbes* caught up with him in the March 11 cover story of the fortnightly business magazine. The article, slugged "The magician," documented how Lucas invested part of his *Star Wars* and Indiana Jones fortunes to pioneer today's digital revolution in moviemaking. Writer Randall Lane, in between tales of mega-deals and big bucks, cites the trailblazing special effects created by ILM, in films from *Star Wars* to *Jumanji*. Now even the publisher, one-time Presidential hopeful Steve Forbes, knows about next year's Special Editions.

STAR WARS AMBASSADORS

***Star Wars* collectors know Steve Sansweet as one of the leading experts in the field. Few may know that for the past nine years he was also been the Los Angeles bureau chief of the *Wall Street Journal*. Now, after a total of 27 years with the paper, Sansweet has left the *Journal* to become Lucasfilm's Director of Specialty Marketing. "I'll be going around the country to fan conventions and providing information about the *Trilogy Special Editions*, the new trilogy and *Shadows of the Empire*," says Sansweet, who will also continue as a regular *SWGM* contributor. Among Sansweet's stops will be: DragonCon, Atlanta, June 21-23; San Diego ComicCon, July 1-7; GenCon, Milwaukee, Aug. 8-11; and WorldCon, Anaheim, CA, Aug. 29-Sept. 2.**

Two other *Star Wars* luminaries, from the literary world, will be on the road this year. Kevin J. Anderson, author of the Jedi Academy trilogy, *The Illustrated Star Wars Universe* (with Ralph McQuarrie) and *Darksaber*, will speak at the American Booksellers Association convention in Chicago, June 15-17; DragonCon; San Diego ComicCon; WorldCon; DefCon 3, Tulsa, OK, Sept. 6-8; and World Fantasy Convention, Chicago, Oct. 31-Nov. 3.

Timothy Zahn, whose *Star Wars* trilogy (*Heir to the Empire*, *Dark Force Rising* and *The Last Command*) made *The New York Times* best-sellers list, will be a guest of West End Games at GenCon. Zahn will meet with fans, sign autographs, participate in *Star Wars* seminars and play in two *Star Wars* roleplaying games for charity.

Music For A Book

The Making of the *Shadows of the Empire* Score

One of the unique aspects of the Shadows of the Empire multimedia event was the commissioning of the first-ever orchestral score inspired by a book, specifically Steve Perry's Shadows novel. The idea for a soundtrack came out of discussions between Lucasfilm's Lucy Wilson and producer Robert Townson of Varese Sarabande Records, a label that specializes in film scores. "When I first heard about the Shadows project," Townson admits, "I immediately saw musical possibilities." ✪ Everyone familiar with STAR WARS knows about the important role played by the Oscar-winning music of John Williams in the film trilogy. But how does a person write a score for a movie without a movie, or, more accurately, a score for a book? The answer is provided by the Shadows compact disc, released by Varese Sarabande in April. ✪ The label's relationship with Lucasfilm goes back to the critically acclaimed TV series, The Young Indiana Jones Chronicles, for which Townson produced four soundtrack recordings. To handle the musical duties for Shadows, he turned to Joel McNeely, one of Hollywood's brightest young composers and an Emmy Award winner for his work on Young Indy. ✪ McNeely notes that the score for Shadows is not intended to be listened to while reading the book. "The concept," he says, "was to create a score that describes and evokes the major characters and pivotal events in the novel while standing on its own as a separate musical entity. The score is my impression of the characters and events, but it is also designed to help listeners achieve their own visualizations." McNeely assists that goal with liner notes that discuss the relationship between the music and the novel. ✪ Writing the score was a liberating experience for McNeely. Most Hollywood scores demand that the composer adhere to the strict timings of the editing, a situation that often conflicts with a composition's internal logic. That was not the case with Shadows, where McNeely was given the opportunity to structure and develop the music in accordance with classical principles. That freedom resulted in what producer Townson refers to as "the best music Joel has ever written." ✪ Composed in a large-scale, symphonic idiom, the score provides new themes for the Imperial home planet of Coruscant and Xizor. The personal involvement of Leia and the charismatic Dark Prince is underscored in "The Seduction of Princess Leia." Other highlights include action materials for "The Battle of Gall" and "Beggar's Canyon Chase," while the score concludes with the bombastic "Destruction of Xizor's Palace." Continuity with the STAR WARS universe was provided through the use of John Williams' STAR WARS theme and a few quotations from his score for The Empire Strikes Back. ✪ McNeely recorded

McNEELY CONDUCTING THE *SHADOWS* ENSEMBLE IN SCOTLAND LAST WINTER.

the score with the Royal Scottish National Orchestra over two days in Glasgow in February. The orchestra was supplemented by a 150-member chorus, making the 240-person ensemble one of the largest groups ever assembled for a recording. ✪ The production team was impressed with the chorus' ability to master the new Imperial language created specifically for the record by Star Wars sound effects and linguistic expert Ben Burtt. The full text can be seen on the Shadows of the Empire CD-ROM that comes with the disc. The first enhanced CD to be released by the label, the Townson-designed CD-ROM includes a gallery of Shadows conceptual art, photos of the recording sessions, a preview of the Shadows video game, McNeely's original manuscript pages, biographies and merchandise information. ✪ Townson claims that "projects like Shadows show how technological developments can be translated into great artistic leaps." The idea to couple the CD-ROM with the soundtrack placed the finishing touch on what was already a groundbreaking endeavor, the kind one has come to expect from companies like Lucasfilm and Varese Sarabande Records. — By Kevin Mulhall

GALAXY GIVEAWAY!

Varese Sarabande is giving away 25 *Shadows of the Empire* soundtracks, including the enhanced CD-ROM.

To enter the random drawing, send your name, age and address in a letter or on a postcard to Soundtrack Giveaway, *STAR WARS GALAXY MAGAZINE*, One Whitehall St., New York, NY 10004. Entries must be received by July 31, 1996. Winners will be notified by

Daley's Legacy: *JEDI* RADIO PLAY

RECORDING THE *JEDI* RADIO PLAY. *FROM LEFT:* KING AS HAN; SACHS AS LEIA; DIRECTOR MADDEN; DANIELS AS C-3PO; FARDON AS LUKE. *INSET:* LITHGOW AS YODA.

The untimely death of Brian Daley *(see "Rebel Report," page 4)*, ironically, came within hours after recording was completed on the long-awaited *Return of the Jedi* Radio Drama. As one of his final professional accomplishments, Daley—author of the Han Solo Trilogy and other science fiction works—wrote the expanded storyline for the *Jedi* radio play. Together with his earlier scripts for *STAR WARS: A New Hope* and *The Empire Strikes Back*, this completes the *STAR WARS* trilogy as presented by National Public Radio.

The third installment, coming nearly 13 years after Daley's *Empire* drama aired, will have new characters and scenes not found in the movie. It will be broadcast on NPR in October as a fundraising special and will feature specially produced spots with the cast. The first two series were the most successful broadcasts in NPR history in 1981 and '83, with more than 750,000 listeners per episode.

The *Jedi* cast includes Anthony Daniels as C-3PO, John Lithgow as Yoda, Ed Asner as Jabba the Hutt, Brock Peters as Darth Vader, Perry King as Han Solo, Ann Sachs as Leia, Joshua Fardon as Luke Skywalker, Ayre Gross as Lando Calrissian, Ed Begley Jr. as Boba Fett, David Dukes as Bib Fortuna, Peter Michael Goetz as General Modine and David Birney as Anakin Skywalker. As were the previous two, the *Jedi* Radio Drama, recorded in Los Angeles, February 5-10, was produced by Tom Voegeli and directed by John Madden.

The six half-hour episodes, which boast John Williams' *Jedi* score and original sound effects by Ben Burtt, will simultaneously be offered on audio cassette and CD by HighBridge Audio; Daley's script will be published in paperback by Del Rey, with a special introduction by Daniels.

GALAXY GIVEAWAY!

HighBridge Audio is giving away 12 complete sets of the *Return of the Jedi* Radio Drama on audio cassettes.

To enter the random drawing, send your name, age and address in a letter or on a postcard to HighBridge Giveaway, *STAR WARS GALAXY MAGAZINE*, One Whitehall St., New York, NY 10004. Entries must be received by July 31, 1996. Winners will be notified by mail.

THIS SUMMER, TAKE A WALK ON THE DARK SIDE!

The *STAR WARS* universe is ruled by the light side and the dark side of the Force. In *SWGM* #8, we'll explore the pervasive elements of the dark side and its agents.

- All-new cover art by Cam Kennedy, plus an interview with the artist
- Exploration of the dark side, including interviews with writers and artists who have brought it to life
- Exclusive interview with Ian McDiarmid, the actor who portrayed Emperor Palpatine
- Fold-out poster featuring the dark side's main instigators
- How LucasArts Entertainment and Dark Horse Comics deal with the dark side
- Plus... Exclusive prequel update... Expanded collectibles and fan department... How Kenner created its *Shadows* actions figures and vehicles... All-new roleplaying game adventure... First of a two-part look at Lucasfilm's pivotal role in digital moviemaking... Grand finale of our Boba Fett mini comic series... Free giveaways... Trivia contest... And much, much more!!!

Design An Alien CONTEST WINNERS

A long time ago... in Issue #3 of *Star Wars Galaxy Magazine*, we announced our "Design An Alien" contest. We invited fans to create original *Star Wars* aliens and creatures based on what is already known about the universe from the film trilogy. * Well... we were hardly prepared for such an overwhelming response. Not only did we receive hundreds of entries, but the originality of ideas, detailed descriptions and creativity of the art blew us away. Luckily, we sufficiently recovered and were able to choose our Winners and Honorable Mentions. They are presented, appropriately, in this intergalactic museum, visited by the multitude of species in the galaxy. * Our judges quickly realized that some original plans for the contest had to be altered. We were unable to establish a "professional" category as proposed, so we picked 1st, 2nd and 3rd place Winners in the 16-years-old-and-under and over-16 categories. And because we had so many other excellent entries, additional Honorable Mentions will be included in the next few issues of *SWGM*. Thanks to everyone who entered!

3-D GRAPHICS BY SLIM FILMS

WINNERS – 16 YEARS OLD AND UP

First Place: (#1) *Ubese Thorn-Back War Dragon* MARK REHKOPF (Age 29) During the Clone Wars, the traveler Nomad-Damon introduced War Dragons to the populated worlds. Huge, violent beasts—with horns on their head, shoulders, feet and tail, plus two on their hips—Jedi Knights attempted to tame and train them, with limited success. Many were destroyed by the Empire. The survivors either disappeared or were sold to wealthy citizens.

Second Place: (#2) *Lyco Pibex* BRENDON FRAIM (22) Lyco Pibex are strange, passive creatures found throughout the galaxy. About a meter tall and very fast runners, they speak in squeaks and hisses. Interstellar travelers keep them as pets. Decades ago, two Pibex escaped in Mos Eisley and started a colony, much to the dissatisfaction of the Jawas. You see, the Lyco Pibex diet consists of metal alloys found in scrap yards where Jawas also rummage.

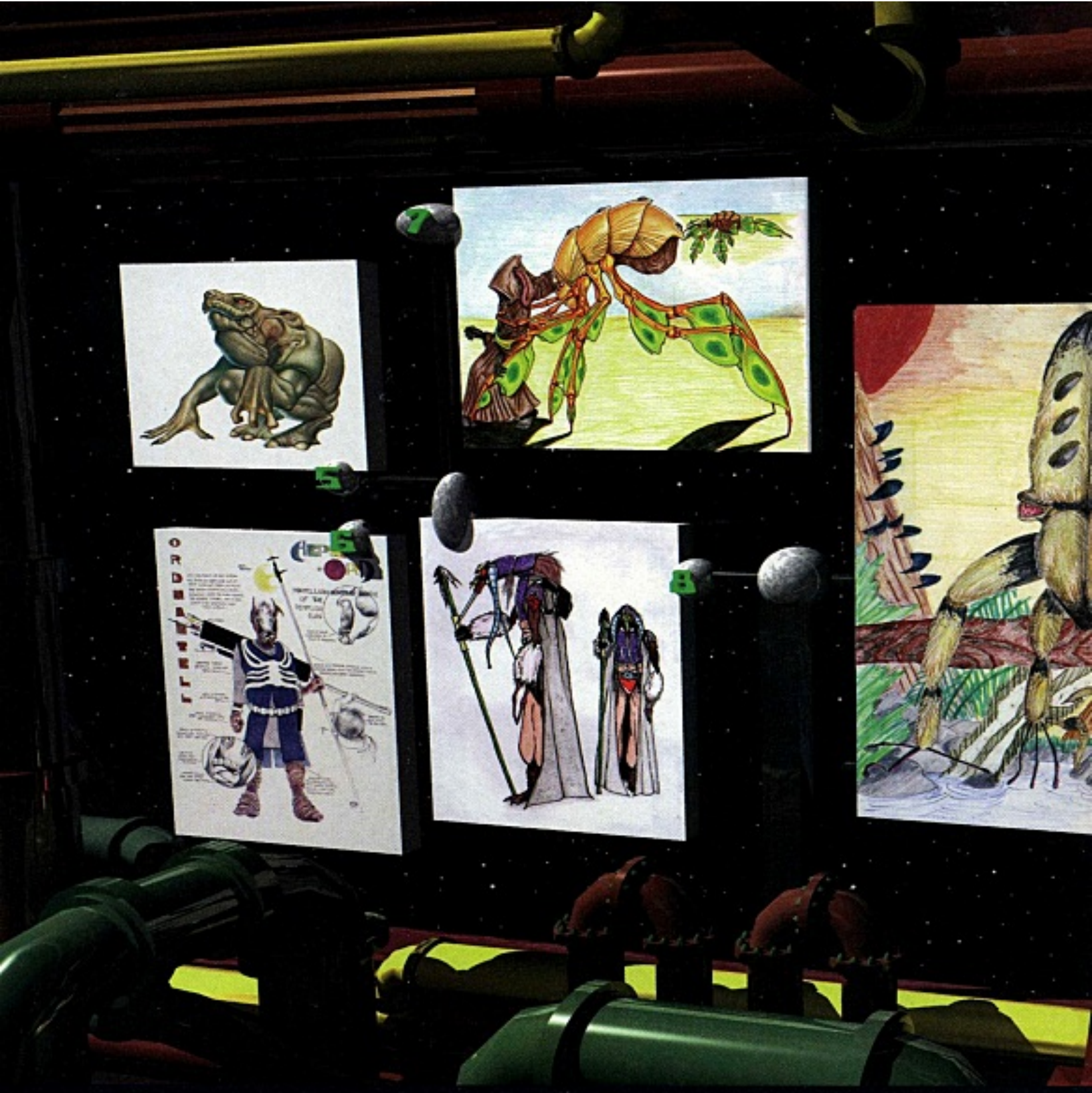
Third Place: (#3) *Zybahhod Yenyoni* JENNIFER KAY (26) Zybahhod Yenyoni tribes live on Tatooine. They are human-size and well-adapted for desert life. Their skin lacks sweat glands, and openings beside each eye house salt glands that remove sodium from brackish water they drink. Semi-nocturnal, they retire to underground caves when the suns show no mercy. The Zybahhod play their "udjudg" instruments with their "Y"-shaped naso-facial opening.

HONORABLE MENTIONS - 16 AND UP

Rorr'hn of Drgi (#4) TOM WHALEN (21) Rorr'hn of Drgi is a Jedi Knight and an X-wing pilot. *[JUDGES' NOTE: This art was presented as an intricately cut and colored paper collage.]*

Amphi-Hydrus (#5) DAREN HORLEY (29) The Amphi-Hydrus are amphibious creatures from the planet Mon Calamari. Small and physically weak, they are masters of mind control, using the dark side of the Force to manipulate others. They briefly gained a foothold on their home planet by telepathically controlling a few imported rancors, and could be seen riding on the backs of those beasts, wrecking havoc. All that came to an end, however, with the Empire's attack on Mon Calamari. Now the Amphi-Hydrus are merely swamp dwellers, bitterly awaiting the chance to recapture their previous power.

Hepmaga MiOrd (#6) JESS LACKAFF (27) Hepmaga MiOrd is a member of a rogue branch of the Remplish clan whose ancestors were cast off Sullust during a long holy war. Many ended up on Ord Mantell and Gamorr. They monitor frontier posts, toll posts and space gates, and operate most of the inns and fuel ports of Gamorr. Hepmaga MiOrd runs a business in the outer wastelands of Gamorr, tracking game for rich restaurateurs, miners and Hutts. He owns the venture with three of his sisters, who are all excellent trackers, too.



Sandswimmer (#7) TARA E. MURPHY (24) The Sandswimmer is one of Tatooine's most feared predators. This spider-like creature spends most of its time underneath the sand, moving with the aid of its brightly colored fins or resting with just the ridge of its back and a row of eyes showing above the surface. A Sandswimmer's pale exoskeleton serves as camouflage and protection from moisture loss in the hot, dry environment. Its broad, brightly colored leg fins serve a dual purpose: to allow the predator to "swim" through the sand at a rapid rate; when above ground, the fins are usually folded to reduce surface area, but can be flared to attract mates. The Sandswimmer grasps prey with its forelegs and attaches its sucker-like mouth to drain all fluid from the victim. It happens so quickly, there is no need for paralyzing poisons or other methods of immobilization. Once sated, the Sandswimmer returns to the sand, where it digests its meal.

Pitrillistians (#8) DESSET FABIEN (19) These natives of Pitrillistia, a remote planet on the galactic border, are seven feet tall and very imposing in their brightly colored clothing that covers two-piece shells. A peaceful species, they speak a language that is mostly musical buzzes created by small wings under their shells. They use their proboscises to suck minerals from fluids. Their two "hands" are different from one another, the left being insect-like, the right human-like with four fingers that can grip a blaster.

WINNERS – UNDER 16 YEARS OLD

First Place: (#9) *Critokian* OOI SAY HIEN (13) Critokians are two-meter high, bipedal, sentient beings that live in tribes in the jungles of Yavin Four. They have tentacle-like fingers to manipulate objects and large claws to kill prey. They swim and run extremely fast. Six holes in their foreheads are for breathing on land and in water, as well as for communication, by way of hoots and whistles. The top part of the head/body is a complex nervous system; the lower houses the heart, digestive and circulatory systems. Several Critokians that have escaped Yavin Four are skillful bounty hunters.

Second Place: (#10) *Jeigh Esse* CHRIS COWDRILL (15) Appearances can be deceiving, but not in this case. Jeigh Esse (pronounced like her initials, J.S.) is as menacing as she appears. Although her race, the Stellans, are mostly peaceful, some are born overly aggressive. Such Stellans are launched into space and brought up by whomever may find them. Jeigh was raised by Rodians to become like one of them—a lethal bounty hunter. Most unique among her arsenal of weapons is a polarizer. It can emit high-energy charges several meters in front of her. Adapted from a BlasTech EG-7, it gives her great job satisfaction when used properly!

Third Place: (#11) *Tibannuck* NATHANIEL GABOR (14) They look inane and primitive, but Tibannucks are very intelligent. Natives of Bespin, they feed on rare Tibanna gas. Their four lungs are separated into two sections: The first intakes the gas; the second spreads it throughout the body. Tibannucks are often caught and killed in the core of the Cloud City mining operations. There is a 2,000-credit reward for the death of the queen mother.

HONORABLE MENTIONS – UNDER 16

Quariped (#12) JACK PERKINS (9) *[JUDGES' NOTE: There were no specifics on this alien, but we agreed that it deserved merit as one of our very few computer-generated creatures.]*

Jeby (#13) PAUL RICE (7) This is a Jeby. It has three heads and six tentacles on each side of its scaly body. It has four legs, and it has pink spots all over its body. From time to time, some of the spots fall off its body when it laughs too hard. He uses the tentacles to suck the spots back up and put them back on his body. He also uses the tentacles to grab other objects. The Jeby has one hair at the top of each of its heads, and the hairs stand straight up. The Jeby's planet is called Rainboh. The surface is rocky and rainbow-colored. When it rains, rainbow-colored raindrops fall from the sky. *[JUDGES' NOTE: This is one of many entries from a first-grade class in Cleveland Heights, whose teacher used the contest as an art project.]*

Tarron Neb (#14) STEPHEN BAKER (16) Tarron Neb is the sole survivor of a species from Yavin Eight, a mountainous moon in the Yavin star system. For some reason, the Emperor apparently became disgusted with the species and completely destroyed it. Tarron Neb, however, escaped. *[JUDGES' NOTE: This was a rare black-and-white entry.]*

Scalt (#15) MARY BURROUGHS (14) Scalts, named for the ear-piercing sound they make, are believed to have originated on Tatooine. These egg-laying animals have since then evolved into scavengers on ships throughout the galaxy. From their air sacks to the tip of their clubbed tails, they are usually about two-and-a-half feet to three feet in length. Scalts are sometimes quadripedal, but prefer being bipedal. They are extremely high-strung, hyper animals that rest during the day.

Wikyochee (#16) AARON REEDER (11) This is a nice, but sometimes angry alien. He is 10 years old. He has an angry machine that works when he gets angry. It calms his body down and he does not get angry. His right leg is made of metal and mixed with carbonite. My alien is a mixture of Wicket the Ewok, Yoda and Chewie, Han Solo's sidekick.

[JUDGES' FINAL NOTE: *Descriptions of aliens may have been edited for clarity and length. Look for more Honorable Mentions from both age categories in Issue #8.]*

In The Begin

Howard Roffman, Lucasfilm's Vice President of Licensing, recreates the genesis of *Shadows of the Empire*

BY BOB WOODS

Shadows of the Empire takes you into uncharted territory in the *Star Wars* universe. And not just because the story reveals the untold adventures of Luke and Leia in the period between *The Empire Strikes Back* and *Return of the Jedi*. Or that it peels back the insidious criminal underworld and its power-hungry leader, Xizor. *Shadows* also marks a novel union of three storytelling platforms—comics, books and video games—around a single new storyline. At the same time, *Shadows* represents a unique synergy among key *Star Wars* licensees as they create products based on this latest episode.

Unlike the original trilogy and the upcoming prequel movies, *Shadows* has not been lurking in the fertile mind of George Lucas for years. And different from the successful spin-offs produced during the '90s, this was not the sole invention of an individual writer or artist. Rather, *Shadows of the Empire* is an unprecedented collaborative effort that will culminate throughout this year with a fantastic multimedia adventure and a series of products inspired by it.

The collaboration began in the office of Howard Roffman, Lucasfilm's Vice President of Licensing, during the summer of 1994. Roffman, Lucy Autrey Wilson, the company's Director of Publishing, and Jon Knoles, head designer at LucasArts Entertainment Company were discussing the state of *Star Wars* storytelling.

"We had been using three different media to spin new stories in the *Star Wars* universe. And the fans were really enjoying them; it was all working really well," says Roffman, recalling the direction of their conversation. "Even though we were paying a lot of attention to continuity, so that they weren't contradicting each other, it hit us that, Wouldn't it be interesting if they all complemented each other, so that we had all these media united into a single, galvanizing story? To do that, it had to be a very special story... set in the time period of the original trilogy.

"We looked to the movies to give us our clue as to what would be interesting to explore in that time period. That's where we came up with the idea of the underworld, the organized crime empire within the *Star Wars* universe. We glimpsed at it... in *Empire*, where Vader hires bounty hunters.

"When we thought it through, it just got more and more interesting, because if there was a head of an organized crime world, he would most likely need to exercise great influence with the Emperor. So suddenly you have a shadowy figure who is all powerful, head of the immensely powerful criminal organization and who has the ear of the head of the Empire. Naturally that person could be an ally of Darth Vader—or a political in-fighter. It's more interesting to have him as a political in-fighter."

Roffman took the idea to George Lucas for his blessing. "He liked it a lot," says Roffman. "In his writing on *Star Wars*, he always looks to parallels in the real world. And he liked the idea of going off in this direction.

"He didn't add story input, in the sense of changing the contours of the story. The biggest advice or guidance he gave was to have it as grounded in reality as possible; the kind of things that happen in the story have to make sense, whether they would work in the real world.

"He's very conscious... of creating things that exist in a fantastic environment but not an illogical environment. If you have a story where you screw up your face and say, Hmm, some person wouldn't act like that, then you've lost your audience. No matter how fantastic the special effects or technology is, you've created something that isn't plausible."

From that basic premise, Roffman, Wilson and Knoles conceptualized Xizor. "We started thinking about the characteristics of this person. Even though *The Godfather* comes to mind, we didn't want to make him like Don Corleone, who is ultimately a fairly warm person, and also it would seem really corny and derivative. We felt it would be more interesting to go in a different direction, which was to make him colder, more calculating, a very accomplished being, somebody who had had a very difficult life but had risen out of it and was a perfectionist. He practices martial arts, enjoys the fine things of life, but also comes from a species that is basically reptilian—calculating, deceptive."

(The name Xizor—pronounced "Shee-zor"—is the inspiration of Lucy Wilson, who once lived in Portugal and became enamored with the "sh" sound that "X" produces in Portuguese. The "zor" is culled from "razor," which connotes, offers Wilson, the image of a bad guy.)

As the trio continued brainstorming, combined now with input from Steve Perry, the complex personality of Xizor evolved. Rather than making him a completely hideous character, they gave him a touch of charm and appeal. "The truth is," Roffman contends, "to become that successful, you have to have charm and appeal. So we added an extra dimension to him: the ability to give off the pheromones that are great for seducing people."

One of those people is Leia, who has a very close encounter with the Dark Prince, as he is also known. "We did feel from the beginning of the story that we wanted to give a strong role to Leia," says Roffman, "to put her in a position where she is

ning...

Vader possibly is his father, and Vader is looking for Luke. There are all these other threads happening that create a rich dramatic content. And he was right. So the one sacrifice we had to make was that Han couldn't come out and play."

It was the absence of Han—frozen in carbonite—that partly led to the creation of the Han-ish character, Dash Rendar. "We definitely wanted to have a swashbuckler guy," Roffman remembers, "but there was also a story need for him. It was kind of inconceivable that Leia would embark on what she's doing, in terms of infiltrating [Xizor's organization] Black Sun and trying to help Luke, without having somebody to watch over him. That is the basic role Dash plays in this, though it becomes a much more complicated role."

PHOTO BY WILLIAM HARRIS

LUCASFILM LICENSING VEEP HOWARD ROFFMAN CAPTAINED THE TEAM THAT CREATED *SHADOWS OF THE EMPIRE*. HERE HE IS AT TOY FAIR, WHERE HE GOT A HANDLE ON *SHADOWS* TOYS.

From the beginning, Lucasfilm planned for the story to be rooted in the novel, with spin-offs in the comics and video game in order to take advantage of what each medium does best for its particular audience. After the foundation was laid, they called in Bantam editor Tom Dupree and writer Steve Perry *(see the Perry interview on page 34)*. Roffman calls the initial session "a big breakthrough."

"That set the broadest guideposts of the whole *Shadows* episode," he states, "and then made it easier for us to go back and figure out the comics and video game." For one thing, it was decided that the comics, because of the popularity of Boba Fett, would focus more on the bounty hunters and Boba Fett's trials and tribulations in bringing Han back to Jabba, an area only touched on in the book.

With those creative eggs hatched, and once the writers, illustrators and game developers were at work, Roffman delved into another part of the original concept: bringing other key licensees into the *Shadows* mix.

"We were walking a fine line," admits Roffman, "because we didn't want to make it a merchandising free-for-all. That's not the idea of *Shadows*. I see it much more as a platform for a lot of creative people to express their love of *Star Wars*. I see it as a better version of what we've been doing all these years with books, comics and games. As far as I'm concerned, if a product isn't contributing something new and creative, then it's not going to happen. You look at everything we're doing, where we are making extensions, they're all areas that allow very gifted people to bring their own creativity to bear on the *Star Wars* universe."

After nearly two years in the making, *Shadows of the Empire* is a multimedia reality. And as much as Howard Roffman believes that the creative and business ends of the project are firmly in place, he knows that the ultimate success of *Shadows* lies with the fans.

"I think that things rise or fall on their own merit. If it's a good book and a good comic and a good game, people are going to love it because of that."

As he and his *Shadows* collaborators await the fans' reaction, Roffman can fondly recall getting to this point. "It's been a blast. Everybody involved got charged and enthusiastic about it. It's been a lot of fun. I've completely enjoyed it."

very assertive, where she takes control of the situation and gets into a position of jeopardy because of it. The confrontation between Leia and Xizor, pretty much from the beginning, was an integral part of the story."

Setting the time, between *Empire* and *Jedi*, was another major decision. At first, Roffman and Wilson imagined *Shadows* taking place after *A New Hope*, largely so they could have Han Solo in the story. That's where Jon Knoles' intimacy with *Star Wars* came to bear.

"Jon is so immersed in the world of *Star Wars*," says Roffman. "He knows it and feels and thinks it and breathes it, intuitively. Originally, Lucy and I were thinking that we would set it between *Star Wars* and *Empire*. Jon was the one who grounded us, saying that it's much richer to work between *Empire* and *Jedi*, because Luke now knows that

FLEMING'S ALL-STAR BOX ART FOR THE CHROMIUM TOPPS FINEST *STAR WARS* CHARACTER SET

COVER STORY

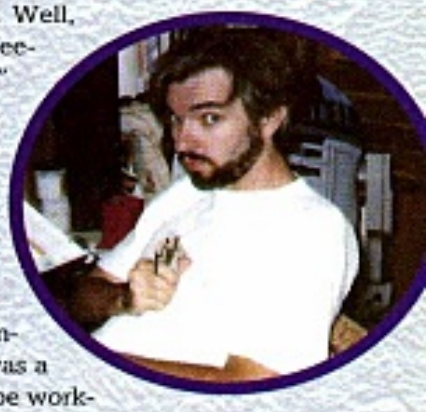
HERE'S THE TALE OF HUGH FLEMING, AN IMPRESSIONABLE AUSTRALIAN LAD WHO GREW UP TO BECOME FRONT-PAGE NEWS IN THE *STAR WARS* UNIVERSE

BY GARY GERANI

Mickey Mouse. Movie posters. Kirk and Kolchak on Saturday nights.

Those and other childhood influences somehow prepared Hugh Fleming for his successful career as an illustrator, a debt he readily acknowledges. Combining dead-on likenesses with an almost magical use of textured color, Fleming has embraced his numerous *Star Wars* assignments with the passion of a true believer.

"I was there," he says with a wistful smile, again conjuring a significant childhood memory. "I was 10 when *Star Wars* first came out. I remember seeing it at our local theater, the Paris. Well, the Paris isn't there anymore... but my memory of seeing *Star Wars* for the first time will never disappear."



Born July 1, 1967 in Melbourne, Australia, Fleming moved to the state of Queensland when he was five and went to school in Brisbane. "I always knew I wanted to be an artist," he explains. "Even when I was in grade one, I was drawing Mickey Mouse all over my notebooks. For a long time, I thought I'd grow up to be an animator."

Unlike most contemporary *Star Wars* artists, Fleming wasn't especially fond of comic books when he was a kid, and it "never crossed my mind that I'd someday be working in the industry. Most comics I bought were adaptations of movies—I always got those!"

It was his passion for movies and the posters promoting them that fueled the young artist's creative drive. It was a passion, however, that his parents just didn't get. "When I was a kid," he remembers, "I had to beg either my mum or dad to take me to the cinema. Most of the time it was Disney stuff like *The Shaggy D.A.* or *Freaky Friday*."

Then *Star Wars* came along, and everything changed.

"After *Star Wars*," Fleming recalls, "I started to devour anything that was sci-fi or horror related. I'd watch *Forbidden Planet* when it was on TV. And I really fell in love with the *Star Trek* reruns. On Saturday nights, *Trek* was followed by *Kolchak: The Night Stalker*. What a combination... Kirk and Kolchak!"

In an age before VCRs and laser discs, getting to see a favorite movie was something of a challenge. "Every week I would scan the TV listings for anything resembling science fiction or horror," the artist fondly recollects. "I never saw the original *Wolf Man*, but I do remember staying up late one night trying to watch it on TV. It was on after midnight, just a little later than I had hoped.

LEFT: FOR AN ISSUE OF *DARK HORSE DOWN UNDER*, HUGH HELPED OUT SOME FRIENDS BY DOING THE INKS. *BELOW:* UNPUBLISHED *RAIDERS* ART FLEMING USED AS A SAMPLE.

My eyes were glued together with sleep, but I kept saying to myself, 'I'm gonna stay awake!' And I never made it. I still haven't seen *The Wolf Man*, to this day."

As young Fleming continued to draw and catch as many movies as he could, his future career in art began to take shape. As a teenager, he developed "some vague notion of becoming a commercial artist, whatever that meant," he says. "When I got out of high school, I went to a commercial art college for six months. What I discovered was that commercial art wasn't drawing and painting pretty pictures for people. It was sitting there doing paste-ups and mechanicals all day. That wasn't for me."

More to Fleming's liking were the few illustration courses offered by the college. "Illustration is storytelling," he explains enthusiastically, "and I suppose you might call movie posters 'illustrated capsule synopses.' They were definitely my primary artistic influences when I was growing up. I had them hanging all over my bedroom. I guess if you go to sleep under those things and wake up to them every day, they're bound to permeate your brain."

And what kind of movie posters did Fleming admire most?

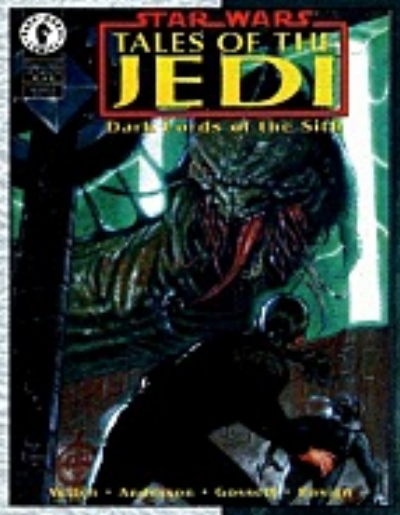
"I am a child of the Lucas-Spielberg juggernaut," he admits. "Drew Struzan's work always blew me away. Years later, [illustrator] Jason Palmer introduced me to Drew, and I'll never forget that day."

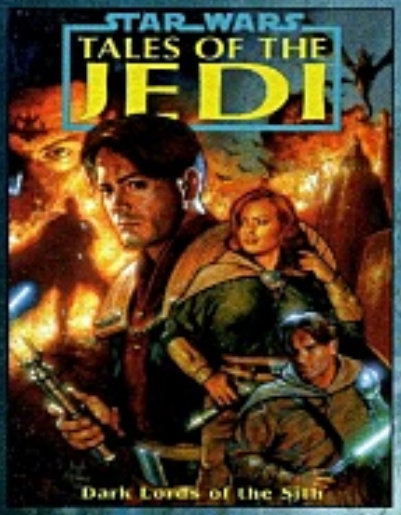
Fleming first encountered Palmer and other comics illustrators when he started going to comics conventions in the early '90s. "The field had changed," he says, recalling the comics of his youth, "and now I wanted to crack the comics biz."

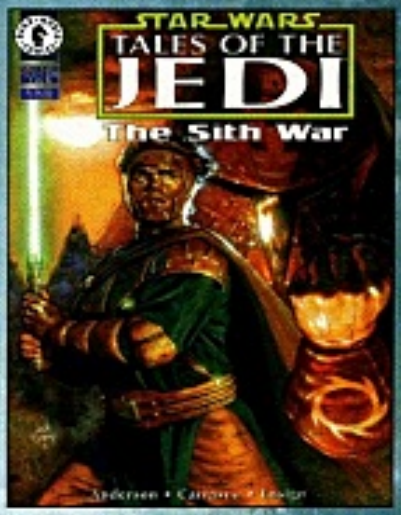
CENTER: BOX ART FOR TOPPS' *UNIVERSAL MONSTERS* CARD SET. *LEFT:* YOUNG BEN KENOBI CARD FROM *GALAXY 2*. *BELOW:* ORIGINAL COVER FOR *INDIANA JONES AND THE SPEAR OF DESTINY*.

His first assignment in the genre—secured at the 1990 San Diego Con—was a number of painted covers for Kevin Van Hook's *Frost - The Dying Breed* miniseries for Caliber Press, published in 1991. A year after that, at another San Diego Con, Fleming and a friend, Peter Ford, submitted a color proposal for an Indiana Jones story to Dark Horse. "Other professionals were impressed with our proposal," Fleming says. "Adam Hughes even went to bat for us, trying to convince the powers-that-be at Dark Horse to do the story.

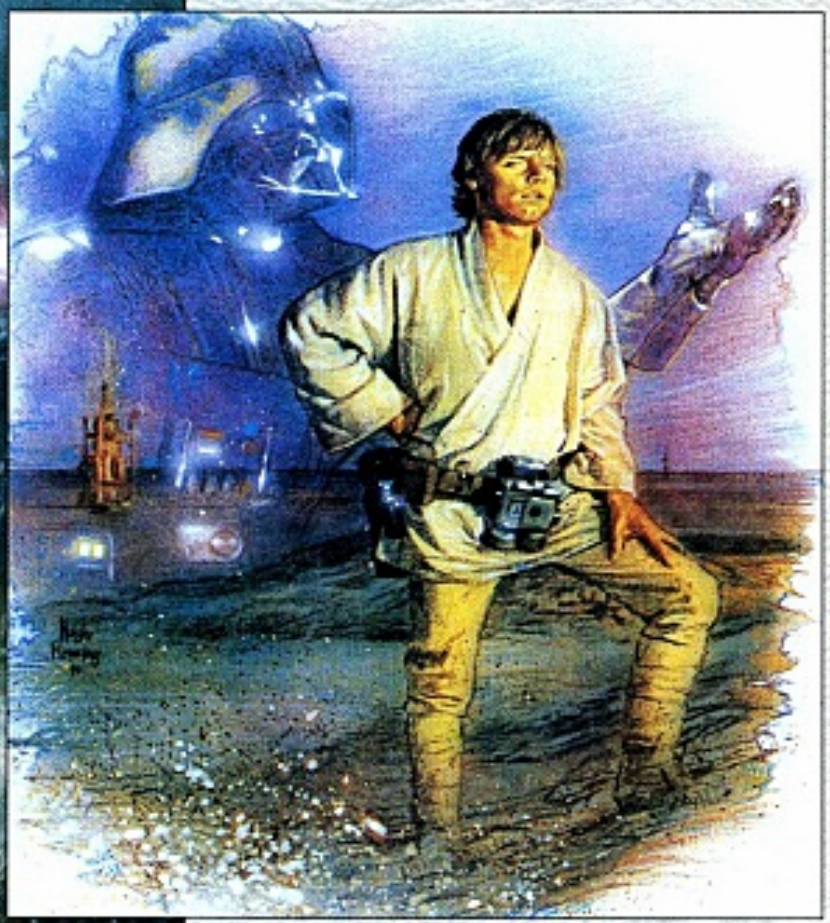
"The pitch dealt with a 27-year-old Indy going on an adventure in Tibet with his mentor, Abner Ravenwood, Marion's father. The story was eventually embraced by Dark Horse and subsequently







BACKGROUND: COVER FOR *SPLINTER OF THE MIND'S EYE* #1. *INSET COVERS, FROM LEFT: DARK LORDS OF THE SITH* #4; *DARK LORDS* COLLECTION; *THE SITH WAR* #1; *SITH WAR* #3; *SPLINTER* #2. *FAR RIGHT:* PROGRAM COVER FOR 1995 "FORCE ONE," AUSTRALIA'S FIRST *STAR WARS* CONVENTION.



approved by Lucasfilm. The four-issue series was to debut sometime in 1994, but, unfortunately, a financial decision was made and the story was ultimately canceled. The upside was that, through developing a rapport with Dark Horse, Peter went on to work as a writer on the company's superhero titles like *Catalyst*, and I was asked to paint covers for other Indiana Jones titles, not to mention numerous *Star Wars* titles." Included in Fleming's line-up of covers are those for *Tales of the Jedi*, *Dark Lords of the Sith*, *The Sith War*, *Sprinter of the Mind's Eye* and *Shadows of the Empire*.

It was around then that Fleming connected with The Topps Company and began a parallel career illustrating *Star Wars* trading cards. His first effort was a striking portrait of young Ben Kenobi, featured in *Star Wars Galaxy* Series 2. So impressive was the piece that Fleming was assigned to illustrate the "box art" for *Universal Monsters Illustrated*, which remains one of the artist's most memorable creations. That led to a yummy *Vampirella* card and additional *Star Wars* gigs for Topps, including the cover of this magazine.

"It was fun depicting Princess Leia in her bounty hunter disguise from *Jedi*," Fleming says of the cover assignment, "but I had some trouble figuring out what to do with that weapon. I wanted to have her holding it, but photo reference on the thing wasn't very good. I finally dug out my old Boushh action figure, where the weapon resembled a rifle. When we found better shots, we discovered there wasn't a handle—that was invented just for the toy! Ultimately, we decided that Leia should hold the weapon like a big cattle prod and zap people with it."

Rendered at approximately the same time was Fleming's box art (and title card) for Topps' new *Star Wars Finest* card collection, a job that ranks among the artist's finest achievements. "I wanted to do something that was pure *Star Wars*, based on the movies, not the comics or other tie-ins," he explains. "Because it's a character-based card set, I didn't feel any need to put in much of a background, or spaceships or anything like that. Trying to capture the spirit of the original film, I depicted Luke in the jacket he wears at the medal ceremony [in *A New Hope*]. I really love that outfit, and don't recall anyone ever painting him in it before."

Clearly the professional future is bright for Hugh Fleming. There will always be inspiring *Star Wars* assignments to tackle, although he doesn't wish to overdo it ("I hope I never get to the point where I hate drawing these guys!"). But Fleming's command of his craft, his "magic dust" textures and bold compositions will enable him to dazzle audiences no matter what the subject matter happens to be.

Not bad for a movie-starved kid from Australia. Who knows? Maybe one of these days he'll even get to see *The Wolf Man* at a manageable hour.

Gary Gerani is the West Coast Editor of SWGM.

ASSIGNMENT

A *Shadows of the Empire*-themed Adventure Outline for the *Star Wars* Roleplaying Game

STORY BY BILL SMITH

ILLUSTRATIONS BY SHAWN MARTINBROUGH

THIS ADVENTURE OUTLINE allows the player characters to take a part in "behind-the-scenes" events alluded to in *Shadows of the Empire*. Gamemasters should run this adventure after reading the novel, but players should not have yet read the *Shadows* story. While the outline describes each episode's basic action, the gamemaster must draw maps, determine game statistics and plan out encounters to prepare for play. *Assignment: Decoy* works equally well for Rebel characters or independent smugglers. However, they must have a starship.

EPISODE ONE

The characters are to deliver a small, legal cargo of agricultural machinery to the Bothan home world of Bothawui. Their mission is a decoy—following closely behind their ship is a bulk freighter with a cargo of importance to the "Bothan spies" on the planet's surface. Should Imperial customs vessels be in the system, the characters are to get their own ship boarded and searched so that the bulk freighter may proceed to Bothawui uninterrupted.

Upon arriving in orbit around Bothawui, an Imperial customs Corvette immediately approaches and orders them to prepare for customs inspection; the Imperial agents mention they are searching every ship coming into the system. The

bulk freighter is due to arrive very shortly, so the characters must move quickly.

The characters may veer off course, triggering a chase and perhaps hiding in the small asteroid field nearby, but this is a good way to make sure they never get to Bothawui to get paid. They may also wait until the inspection crew is aboard and then fake a major system failure—a power generator overload, for example. That will keep the customs crew busy, and if there seems to be the risk of a dangerous explosion, the bulk freighter will be ordered ahead to land so it can clear the "blaze zone." A space rescue crew will stream aboard to try to avert a disaster, although the characters may be ordered to head to their escape pods (and let the ship explode) if they push their ruse too far. If the players come up with a good diversion and roleplay it well, the bulk freighter is waved on without interruption by the customs ship.

Imperial Customs Corvette. Starfighter scale, *space transports 5D, starship gunnery 5D+2, starship shields 5D+1.* Maneuverability 2D, space 8, hull 5D+1, shields 3D. 6 double turbolaser cannons (fire control 2D, damage 4D).

Customs Troops. All stats are 2D except: *blaster 4D, dodge 3D+2, intimidation 3D+2.* Blaster pistol (4D).

The customs commander, Lieutenant Norrick (his stats are identical except for *intimidation 4D+1, Perception 3D and search 4D+2*), carries a subspace comm. He's a pushy redhead who tries to be intimidating. However, as soon as things start to go wrong, he shows himself to be easily unsettled.

The characters' rendezvous point is a small agricultural factory in a remote mountainous region. The bulk freighter is already there. The cargo is a dozen immense containers filled with grain; as each is emptied, one Y-wing fighter (encased in protective wrapping) becomes visible. Their Bothan contact greets them and gives them the agreed-upon sum of 7,000 credits.

As the characters are dealing with the Bothan, a subspace message comes in over the comm nets. The message is played over a holo-viewer; the sender is a Quarren.

"My Bothan friends. You've long known Vossuk the Quarren as an honest information broker. Now, I have something of great value—to you, to the Rebellion, even to the Empire. I'm looking for a buyer. Meet me on Gall... my time is valuable."

The Bothans confirm Vossuk has been a reliable source of information in the past... although he, like most information brokers, isn't entirely trustworthy. No doubt, the characters see the potential to aid their cause (if they're Rebels) or profit (because they can sell this info). The Bothans hire the characters if they're reluctant to go.

EPISODE TWO

Gall's starport is swarming with bounty hunters, mercenaries and other rough types. Eavesdropping characters will hear that a big reward is being offered for the capture of a prominent Rebel leader named Sky... something-or-other. Of course, the hunters mention that *any* Rebel is worth something these days.

The characters may have several encounters on the street, including:

▲ A tense standoff with off-duty Imperial Navy soldiers. Maybe they cut line, stumble into a character or are just looking to cause trouble... and the characters make a convenient target.

▲ A pickpocket robs a character and flees into the crowds, leading to a wild chase through alleys and open-air bazaars. Perhaps the pickpocket is part of a larger group which is ready to protect her.

▲ One character runs into an old friend from his or her youth. The chum is now a spacer on a freighter ship. (That person may attempt to tag along or may show up at the best—or worst—time to complicate an encounter.)

The characters venture to Vossuk's place of business—a starship navigation chart shop—to find it empty and ransacked. Blaster burns are all over the walls and merchandise. Shelves are on their sides and the windows are smashed. If they check the computer, link up their datapad and make a Moderate *computer programming/repair* roll, they retrieve the receipts from the past few days: They get a list of recent customers and an incomplete transaction keyed to a ship in Docking Bay 596-East.

Upon leaving the shop, the characters are trailed by bounty hunters. (Vossuk has a bounty of 5,000 credits on his head, posted by Perit, a famous Mon Calamari information broker and business person; these hunters are trying to claim the bounty.)

Gamemasters should run the investigation only as long as the players are interested. The characters should be given a reasonable chance to notice their tails... but it is up to them to lose the hunters.

6 Bounty Hunters. All stats are 2D except: *blaster 5D, dodge 5D+2, streetwise 4D+1, search 3D.* Bounty hunter armor (+1D physical, +2 energy), blaster rifle (5D), 2 grenades (5D).

Eventually, the characters track down Vossuk: By asking around, they can learn where Vossuk was recently spotted and discover his past dealings. They'll find out that some of his receipts were covers for information deals, not navigation chart sales. When they find Vossuk, he offers to give his information for free, if only the characters will safely escort him to a safehouse on the far side of the Gall.

Vossuk. All stats are 2D except: *pickpocket 3D, languages 3D+1, streetwise 4D, value: information 5D, astrogation 3D, bargain 4D, con 4D+2, forgery 3D+2, persuasion 2D+2.* Comlink, various datacards (containing astrogation charts), hold-out blaster (3D+1).

Vossuk's information is that the infamous hunter Boba Fett has come to Gall to repair the main hyperdrive on his ship, *Slave I*. Aboard, Fett has the legendary smuggler Han Solo encased in carbonite, and wants to deliver him to Jabba the Hutt on Tatooine. If Solo could somehow be rescued, the Rebels (or Jabba or even the Empire)

would pay a magnificent fee. The Rebellion would pay handsomely just for information leading to Solo's rescue.

In any event, Vossuk knows some of the techs who are working in docking bays near *Slave I*. The techs are off-duty, but they have access to most sections of the starport. *Slave I* is almost repaired, after which Fett will be gone. The characters must act quickly to claim the bounty of a lifetime. They would earn a great debt of gratitude (and a large reward if the characters are independent smugglers).

WHAT'S ROLEPLAYING?

A roleplaying game is "let's pretend, with rules." Each person plays his/her own *Star Wars* hero (a character): a Rebel pilot, a smuggler, a bounty hunter or even a Jedi apprentice. One player is the gamemaster. Instead of playing a character, the gamemaster is the storyteller. He comes up with the adventure idea, describes the scenes of the story to the players and then they decide what their characters are going to do. The players imagine what is going on around them and have their characters react to situations, but there's no script. The players simply try whatever they can imagine. For details, read the *Star Wars* roleplaying game sourcebooks from West End Games.

EPISODE THREE

The most likely way for the characters to get to *Slave I* is to pose as techs. If the characters meet the techs when they're off-duty, Vossuk can help get uniforms and pass-code badges. The characters will probably also want lock-picking gear, sound-suppressors and other tools to help them break into *Slave I* without setting off its elaborate alarm systems.

As the characters get to within a few hundred meters of *Slave I*'s docking bay, they find a group of thugs and bounty hunters watching out. The hunters immediately move to stop them and won't accept the tech IDs no matter what story is told. (The characters don't know this, but the hunters are *supposed* to be watching 4-LOM's back while he tries to steal Solo from *Slave I*... but that's another story.)

12 Bounty Hunters. All stats are 2D except: *blaster 6D, dodge 6D, streetwise 3D+2, search 3D*. Bounty hunter armor (+1D physical, +2 energy), blaster rifle (5D), 2 grenades (5D). The lead bounty hunter has 1 Force Point and 10 Character Points, as well as a stun grenade (6D stun damage, 10 meter blast radius) hidden in the corridor. It can be remotely activated.

The tension ultimately escalates into a blaster battle (one of the hunters probably recognizes Vossuk). After a few moments of shooting (and at the most dramatic point), there is a huge series of explosions. Boba Fett comes racing through the area, dropping stun gas grenades and firing at anyone with the audacity to show their faces. And before anyone can react, Fett reaches *Slave I* and blasts off.

The characters emerge from the battle just in time to witness *Slave I*'s departure, while the *Millennium Falcon* approaches Gall in the distance. Now the characters have to arrange a hasty escape; they *have* promised to get Vossuk to safety.

The Shadows of the Empire SOURCEBOOK

The official reference companion to the *Shadows* novel will be published by West End Games in June. From Prince Xizor's Black Sun to the many new starships, droids and characters, this fully illustrated sourcebook tells "the story behind the story." It's written by Peter Schweighofer, Editor of *The Official Star Wars Adventure Journal* and author of *Platt's Starport Guide* and the *Raiders of the Lost Ark Sourcebook*. The 144-page *Shadows Sourcebook* will be available at fine book, game and comics stores everywhere, for a recommended retail price of $22.

Upon delivering Vossuk to the safehouse on the far side of the starport, Vossuk thanks the characters and gives them 2,000 credits for their time. He offers to help them in the future if they need him. All they have to do is find him.

The characters, beaten but with something to show for their efforts, are free to proceed with their normal business.

EPILOGUE

It had been a long few days. Vossuk sat silently in the unpadded chair. The room was dark, but Vossuk preferred the shadows. They were comforting.

Someone entered the room—a human with yellow hair. He was rather short and plump. He silently dropped a small sack and a datadisk on the table. As he turned to leave, he grunted, "My boss told me to give this to you."

Vossuk softly hummed as he opened the sack and counted the markers. Eight, nine ... 10,000 credits. He then slotted the datadisk into his holographic projector/reader. The hologram showed Boba Fett's armored helmet. A mechanical voice rang through the reader's speaker grill.

"You did the job well. The diversion worked. I will overlook the bounty on you for one year. Get your affairs in order... Perit is a dangerous enemy."

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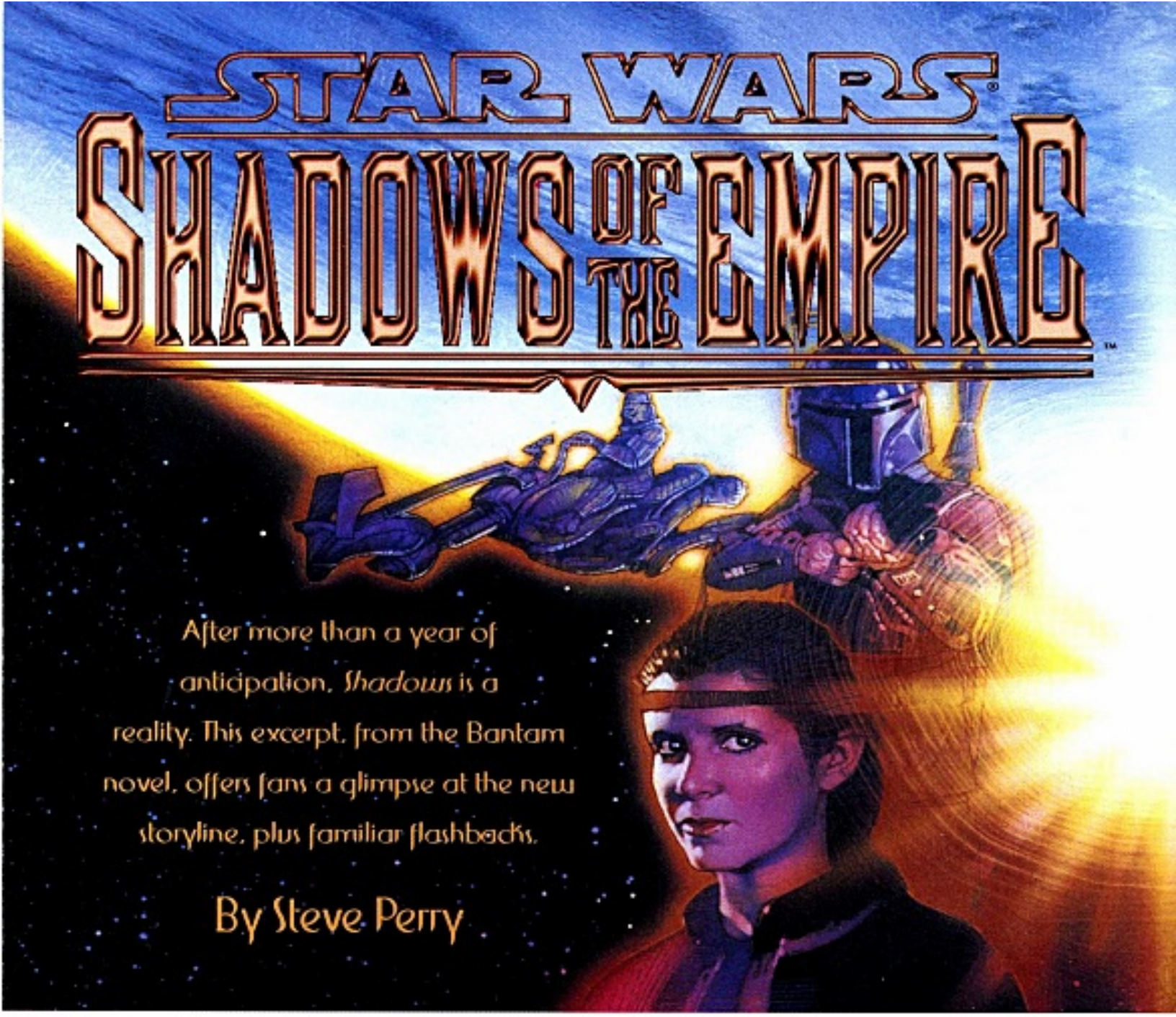
SHADOWS OF THE EMPIRE™



After more than a year of anticipation, *Shadows* is a reality. This excerpt, from the Bantam novel, offers fans a glimpse at the new storyline, plus familiar flashbacks.

By Steve Perry

PROLOGUE

He looks like a walking corpse, Xizor thought. Like a mummified body dead a thousand years. Amazing he is still alive, much less the most powerful man in the galaxy. He isn't even that old; it is more as if something is slowly eating him.

Xizor stood four meters away from the Emperor, watching as the man who had long ago been Senator Palpatine moved to stand in the holocam field. He imagined he could smell the decay in the Emperor's worn body. Likely that was just some trick of the recycled air, run through dozens of filters to ensure that there was no chance of any poison gas being introduced into it. Filtered the life out of it, perhaps, giving it that dead smell.

The viewer on the other end of the holo-link would see a close-up of the Emperor's head and shoulders, of an age-ravaged face shrouded in the cowl of his dark zeyd-cloth robe. The man on the other end of the transmission, light-years away, would not see Xizor, though Xizor would be able to see him. It was a measure of the Emperor's trust that Xizor was allowed to be here while the conversation took place.

The man on the other end of the transmission—if he could still be called that—

The air swirled inside the Imperial chamber in front of the Emperor, coalesced, and blossomed into the image of a figure down on one knee. A caped humanoid biped dressed in jet black, face hidden under a full helmet and breathing mask:

Darth Vader.

Illustration By Drew Struzan

Vader spoke: "What is thy bidding, my master?"

If Xizor could have hurled a power bolt through time and space to strike Vader dead, he could have done it without blinking. Wishful thinking: Vader was too powerful to attack directly.

"There is a great disturbance in the Force," the Emperor said.

"I have felt it," Vader said.

"We have a new enemy. Luke Skywalker."

Skywalker? That had been Vader's name, a long time ago. Who was this person with the same name, someone so powerful as to be worth a conversation between the Emperor and his most loathsome creation? More importantly, why had Xizor's agents not uncovered this before now? Xizor's ire was instant—but cold. No sign of his surprise or anger would show on his imperturbable features. The Falleen did not allow their emotions to burst forth as did many of the inferior species; no, the Falleen ancestry was not fur but scales, not mammalian but reptilian. Not wild but coolly calculating. Such was much better. Much safer.

"Yes, my master," Vader continued.

"He could destroy us," the Emperor said.

Xizor's attention was riveted upon the Emperor and the holographic image of Vader kneeling on the deck of a ship far away. Here was interesting news indeed. Something the Emperor perceived as a danger to himself? Something the Emperor feared?

"He's just a boy," Vader said, "Obi-Wan can no longer help him."

Obi-Wan. That name Xizor knew. He was among the last of the Jedi Knights, a general. But he'd been dead for decades, hadn't he?

Apparently Xizor's information was wrong if

Obi-Wan had been helping someone who was still a boy. His agents were going to be sorry.

Even as Xizor took in the distant image of Vader and the nearness of the Emperor, even as he was aware of the luxury of the Emperor's private and protected chamber at the core of the giant pyramidal palace, he was also able to make a mental note to himself: Somebody's head would roll for the failure to make him aware of all this. Knowledge was power; lack of knowledge was weakness. This was something he could not permit.

The Emperor continued. "The Force is strong with him. The son of Skywalker must not become a Jedi."

Son of Skywalker?

Vader's son! Amazing!

"If he could be turned he would become a powerful ally," Vader said.

There was something in Vader's voice when he said this, something Xizor could not quite put his finger on. Longing? Worry?

Hope?

"Yes... yes. He would be a great asset," the Emperor said. "Can it be done?"

There was the briefest of pauses. "He will join us or die, master."

Xizor felt the smile, though he did not allow it to show any more than he had allowed his anger play. Ah. Vader wanted Skywalker alive, *that* was what had been in his tone. Yes, he had said that the boy would join them or die, but this latter part was obviously meant only to placate the Emperor. Vader had no intention of killing Skywalker, his own son; that was obvious to one as skilled in reading voices as was Xizor. He had not gotten to be the Dark Prince, Underlord of Black Sun, the largest criminal organization in the galaxy, merely on his formidable good looks. Xizor didn't truly understand the Force that sustained the Emperor and made him and Vader so powerful, save to know that it certainly worked somehow. But he did know that it was something the extinct Jedi had supposedly mastered. And now, apparently, this new player had tapped into it. Vader wanted Skywalker alive, had practically promised the Emperor that he would deliver him alive—and converted.

This was most interesting.

Most interesting indeed.

The Emperor finished his communication and turned back to face him. "Now, where were we, Prince Xizor?"

The Dark Prince smiled. He would attend to the business at hand, but he would not forget the name of Luke Skywalker.

CHAPTER I

Chewbacca roared his rage. A stormtrooper grabbed at him and he knocked the man flying, armor clattering as he fell into the pit. Two more guards came in, and the Wookiee battered them both aside as if they were nothing, a child tossing dolls around—

In another second one of Vader's troops would shoot Chewie. He was big and strong, but he couldn't win; they'd cut him down—

Han started yelling at the Wookiee, calming him.

Leia stared, unable to move, unable to believe this was happening.

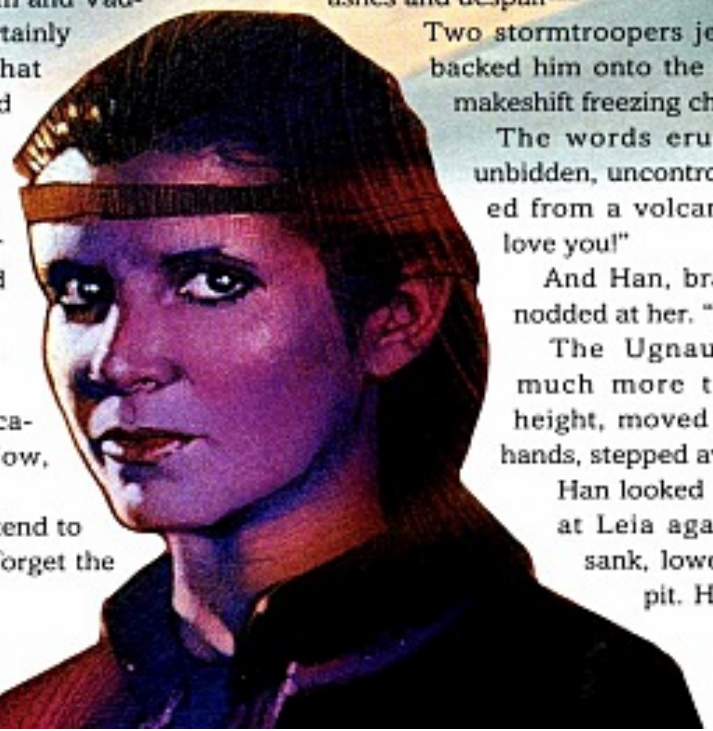
Han kept talking: "Chewie, there'll be another time! The princess, you have to take care of her. D'you hear me? Huh?"

They were in a dank chamber in the bowels of Cloud City on Bespin, where Han's so-called friend Lando Calrissian had betrayed them to Darth Vader. The scene was bathed in buttery golden light that made it seem even more surreal. Chewbacca blinked at Han, the half-assembled droid Threepio jutting from a sack on the Wookiee's back. The traitor Calrissian stood off to one side like some feral creature. There were more guards, techs, bounty hunters. Vader and the stink of liquid carbonite permeated the air around them all, a smell of morgues and graves combined.

More guards moved in, to put cuffs on Chewie. The Wookiee nodded, calmer. Yes, he understood Han. He didn't like it, but he understood. He allowed the guards to cuff him—

Han and Leia looked at each other. *This can't be happening*, she thought. *Not now.*

The emotion took them; neither could resist it. They came together like magnets, held each other. They embraced, kissed, full of fire and hope—full of ashes and despair—



Two stormtroopers jerked Han away, backed him onto the liftplate over the makeshift freezing chamber.

The words erupted from Leia unbidden, uncontrollable, lava blasted from a volcanic explosion: "I love you!"

And Han, brave, strong Han, nodded at her. "I know."

The Ugnaught techs, not much more than half Han's height, moved in, unbound his hands, stepped away.

Han looked at the techs, then at Leia again. The liftplate sank, lowered him into the pit. He locked his gaze

with Leia's, held it, held it... until the cloud of freezing vapor boiled up and blocked their view—

Chewie yelled; Leia didn't understand his speech, but she understood his rage, his grief, his feeling of helplessness.

Han!

Stinking, acrid gas spewed up and rolled over them, an icy fog, a roiling soul-chilling smoke through which Leia saw Vader watching it all under his inscrutable mask. She heard Threepio sputter, "What—What's going on? Turn 'round! Chewbacca, I can't *see*!"

Han!

Oh, Han!

Leia sat up abruptly, her pulse racing. The sheets were sweaty and wadded around her, her night garment damp. She sighed, swung her legs over the side of the bed, and sat staring at the wall. The chronometer inset showed her it was three hours past midnight. The air in the room smelled stale. Outside, she knew, the Tatooine night would be chilly, and she considered opening a vent to allow some of that coolness inside. At the moment, it seemed too much effort to bother.

A bad dream, she thought. *That's all it was.*

But—no. She couldn't pretend it had been only a nightmare. It had been more than that. It was a memory. It had happened. The man she loved was embedded in a block of carbonite, had been hauled away like a crate of cargo by a bounty hunter. Lost to her, somewhere in the vastness of the galaxy.

She felt the emotions well, felt them threaten to spill out in tears, but she fought it. She was Leia Organa, Princess of the Royal Family of Alderaan, elected to the Imperial Senate, a worker in the Alliance to Restore the Republic. Alderaan was gone, destroyed by Vader and the Death Star; the Imperial Senate was disbanded; the Alliance was outmanned and outgunned ten thousand to one, but she was who she was. She would not cry.

She would not cry.

She would get even.

Three hours past midnight, and half the planet slept.

Luke Skywalker stood barefoot on the steelcrete platform sixty meters above the sand, looking at the taut wire. He wore plain black pants and shirt and a black leather belt. He no longer had a lightsaber, though he'd started constructing another one, using the plans he'd found in an old leather-bound book at Ben Kenobi's. It was a traditional exercise for a Jedi, so he'd been told. It had given him something to do while his new hand had finished final bonding to his arm. It had kept him from thinking too much.

The lights under the canopy were dim; he could barely see the stranded-steel line. The carnival was done for the night, the acrobats and dewbacks and jesters long asleep. The crowds had gone home, and he was alone; alone here with the tightrope. It was quiet, the only sound the creak of the syn tent fabric as it cooled in the arms of the Tatooine summer night. The hot desert day gave up its heat quickly, and it was cold enough outside the tent to need a jacket. The smell of the dewbacks drifted up to where he perched, and mingled with that of his own sweat.

A guard whose mind had accepted Luke's mental command to allow him inside the giant tent stood watch at the entrance, blind now to his presence. A Jedi skill, that kind of control, but another one he had only begun to learn.

Luke took a deep breath, let it out slowly. There was no net below, and a fall from this height would surely be fatal. He didn't have to do this. Nobody was going to make him take the walk.

Nobody but himself.

He calmed his breathing, his heartbeat, and, as much as possible, his mind, using the method he had learned. First Ben, then Master Yoda had taught him the ancient arts. Yoda's exercises had been the more rigorous and exhausting, but unfortunately, Luke had not finished his schooling. There really hadn't been any choice at the time. Han and Leia had been in deadly danger, and he'd had to go to them. Because he had gone, they were alive, but...

That hadn't turned out well.

No. Not at all.

And there had been the meeting with Vader...

He felt his face tighten, his jaw muscles dance, and he fought the anger that surged up in him like a hormonal tide as black as the clothes he wore. His wrist ached suddenly where Vader's lightsaber had sliced through it. The new hand was as good as the old, better, maybe, but sometimes when he thought about Vader, it throbbed. Phantom limb pain, the medics had said. Not real.

"I'm your father."

No! That couldn't be real, either! His real father had been Anakin Skywalker, a Jedi.

If only he could talk to Ben. Or to Yoda. They would confirm it. They would tell him the truth. Vader had tried to manipulate him, had tried to throw him off balance, that was all.

But—what if it was true...?

No. Leave it. It wouldn't help to dwell on that now. He wasn't going to be able to do anybody any good unless he mastered his Jedi skills. He had to trust in the Force and move on. No matter what lies Vader had spewed. There was a war on, much to do, and while he was a good pilot, he was supposed to have more to offer to the Alliance.

It wasn't easy, and it didn't seem to be *getting* any easier. He wished he felt sure of himself, but the fact was, he didn't. He felt as if a weight

An Interview with STEVE PERRY

Shadows of the Empire **author Perry has written dozens of science fiction and fantasy novels, most recently *Spindoc*, and numerous TV scripts. He wrote several *Aliens* books and the novelization of *The Mask*. Following are portions of an interview with Perry, from his home in Beaverton, Oregon, with *SWGM* Editor Bob Woods.**

WHAT'S YOUR BACKGROUND AS A STAR WARS FAN?

I saw the first movie when I was 30. I'm 48 now. I was tickled. It was an influential movie—it had everything in it. It was not really science fiction in the same line as Arthur C. Clarke or Isaac Asimov, but certainly great space opera and fantasy stuff. By the time the second movie came out, my kids made me stand in line. I've probably seen all three movies a dozen times over the years. I can't claim to be a total stone fan, that I read everything, but I'm certainly big fan.

DID YOU GROW UP A SCIENCE FICTION FAN?

Oh, yeah, I was a sci-fi geek, a shrimpy little kid with glasses and pimples, and would prefer to stay home and read instead of doing anything. I gained some size later, when I got into martial arts and got some muscle.

WHAT DREW YOU TO THE GENRE?

It was the classic sense of wonder. I was 10 or 12 and started reading this stuff. There were wonderful worlds you could go to and all this adventure. I read [Robert] Heinlein, Clarke, Asimov, [Ray] Bradbury. It's a literature of hope. A lot of literature tends to be downbeat and depressing, but, by and large, in science fiction and fantasy, the good guys win. People can do heroic things and come out on top, and even if they fail, they fail magnificently.

HOW DID YOU TRANSFER ALL THAT INTO A CAREER AS A WRITER?

Well, it was odd. When I was in 11th grade, I had an English teacher, Maryanne Brown, who was absolutely drop-dead gorgeous. And I was a shrimp who had nothing going for him—no athleticism, no particular talent—except that when I sat down to write for her fiction section, short stories, I found that I could impress her. She liked what I did. And that, to me, was pretty powerful. To have a beautiful woman think I was good, that

were riding on him, more than he'd ever thought possible. A few years ago, he'd been a farm boy, working with Uncle Owen, going nowhere. Now there was Han, the Empire, the Alliance, Vader—

No. Not now. That's in the past and in the future, this wire *is the* now. *Concentrate or you're going to fall off it.*

He reached for the energy, felt the flux begin to flow. It was bright and warm and life-giving, and he called it to himself, sought to wrap it around his form like a suit of armor.

The Force: Once again, it was there for him. Yes…

But there was something else there, too. In a place that was removed but somehow right next to him, he felt that pull he had been told about. A hard, powerful coldness, the opposite of what his teachers had presented to him. The antithesis of light. That which Vader embraced.

The dark side.

No! He pushed it away. Refused to look at it. Took another deep breath. Felt the Force permeate him, felt it attune itself to him. Or maybe it was the other way around. It didn't matter.

When they were *one*, he started to walk.

The high wire suddenly seemed as wide as a public sidewalk. It was natural, the Force, but this part always felt like magic, as if he could do miracles using it. He'd seen Yoda raise the X-wing from the swamp using his mind. It was possible to do things that might look like miracles.

As he lifted his foot to take another step, he remembered other things about his time on Dagobah.

Under the soft, damp ground, in the cave…

Darth Vader came toward him.

Vader! Here! How could that be?

Luke pulled his lightsaber, lit it, brought it up. The gleaming blue white of his blade met Vader's reddish beam as they crossed in on-guard salute. The power hum and energy crackle grew louder.

Suddenly Vader swung, a powerful cut at Luke's left side—

Luke jerked his blade up and over, dropped the point, blocked the slash; it hit so hard it vibrated him, nearly tore his lightsaber from his grip—

He smelled the mold around him, heard the power hum of the lightsabers, saw Vader with a crystal clarity. All his senses came to life, as sharp as they'd ever been, sharp as a warehouse full of vibro-shivs—

Vader cut again, now at Luke's head, and Luke's panicked overhead block barely stopped it, barely—he was so strong!

Again Vader chopped at him, a blow that would have cut Luke in half had be not jammed his own weapon out, just in time!

Vader was too strong for him, Luke knew. Only his anger could save him

from being killed. He remembered Ben, remembered Vader hacking him down—

Unthinking rage drove him. Luke whipped his blade around back-handed, all of his arm and shoulder and wrists behind it, and—

The cut took Vader's head off.

Time seemed to drag like some heavy anchor. He stared. Vader's body dropped, oh-so-slowly… and the severed head fell to the ground and rolled.

Rolled. Then stopped. There was no blood—

There came a bright flash, a sudden blast of light and purple smoke, and the mask covering Vader's face shattered, shattered and vanished, revealing, revealing—

The face of Luke Skywalker.

No!

The insurgent memory had flashed by much faster than the events had actually taken. He had moved but a single step in reality. Amazing what one's mind could do. Even so, he nearly fell from the wire as he lost contact with the Force.

Stop this! he told himself.

He took a deep breath, balanced uneasily, reached for the Force again.

There, he had it. He steadied, started walking, one with the Force again, flowing.

Halfway across the wire, he started to run. He told himself it was part of the test. He told himself that the Force was with him and he could live up to his name without fear, that anything was possible to one trained as a Jedi Knight. It was what he had been taught. He wanted to believe it.

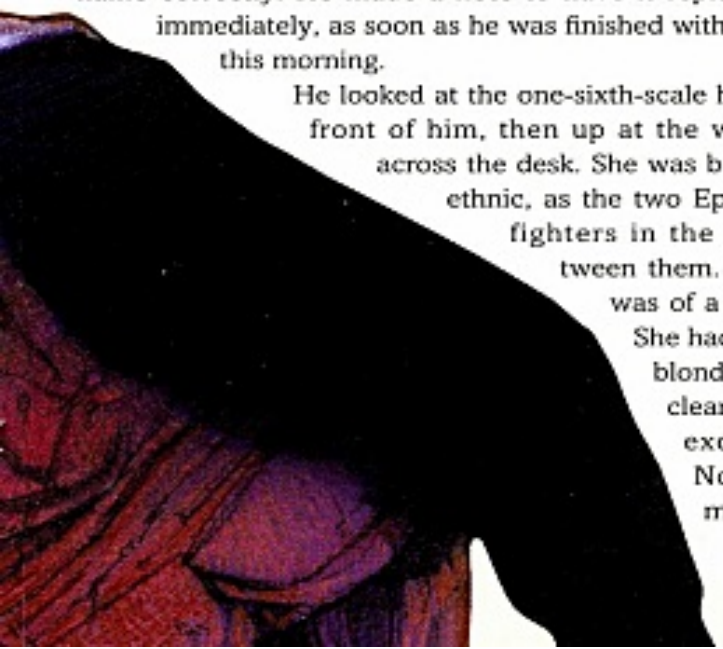
He didn't want to believe that he ran because he could feel the dark side walking the wire behind him, catfooted and evil, following him. Following like the memory of his face on Vader's severed head, following and—

—and gaining…

Xizor leaned back in his form-chair. The chair, which had a bad circuit he kept meaning to have repaired, took this move as an inquiry. Its voxchip said, "What is your wish, Prince Sheeezor?" It slurred his name, dragging out the first syllable. He shook his head. "Nothing save that you be silent," he said.

The chair's vox shut up. The machineries within the cloned leather seat hummed and adjusted the support to Xizor's new position. He sighed. He was rich beyond the income of many entire planets, and he had a malfunctioning form-chair that couldn't even pronounce his name correctly. He made a note to have it replaced, now, today, immediately, as soon as he was finished with his business here this morning.

He looked at the one-sixth-scale holoproj frozen in front of him, then up at the woman standing across the desk. She was beautiful, if not as ethnic, as the two Epicanthix women fighters in the holograph between them. But her beauty was of a different order. She had long and silky blond hair, pale and clear blue eyes, an exquisite figure. Normal human males would



was as impressive as I could get at the time. And I had a knack for it. I enjoyed telling the stories.

I didn't do anything with [my writing] for a while. Then, one day [in 1978], like a lot of would-be writers, I looked up and realized that if I was going to write, my someday was now. I was pushing 30, working full time in a medical clinic. I had small children and a wife. So I started cranking out short stories, part time, late at night, after everybody had gone to bed, on weekends, during my lunch hours. I didn't have a great deal of success right off the bat, but I did sell my first piece [after] about three months. In all, I sold 10 of the 40 [I wrote].

My wife was working for a company in Louisiana, and she got an offer to transfer to the Pacific northwest. I said, Sure, why not? So we packed up and moved here. Her job was good, and she was making more money, so she said, Why don't you try and [write] full time? I decided to try a novel. I wrote a book, and it didn't sell, but it got me an agent, and the next one I wrote did sell.

HOW DID YOU GET INVOLVED WITH THIS ASSIGNMENT?

I had done work in the *Aliens* universe and had written Conan books, so I had some idea of working in someone else's playground. Tom Dupree, an editor at Bantam who had seen my *Aliens* books, called my agent and talked about doing a novelization of *The Mask*. Afterward, Tom said, Would you be interested in doing a *Star Wars* novel? He passed some of my material to Lucasfilm, and they gave me a shot.

WHAT WAS YOUR NEXT STEP?

Tom Dupree told me the time period, between *Empire* and *Jedi*. Howard Roffman and Lucy Wilson at Lucasfilm had also came up with the villain, Xizor. They wrote the "springboard," which is not really an outline; it's a one-pager that said they wanted to do something about dark side of the Empire, the underworld.

We set up a meeting at Skywalker Ranch to gather the main people involved in the project [Lucasfilm, Bantam, Dark Horse Comics and LucasArts Entertainment]. Essentially, we were going to collectively hammer out a storyline everyone could live with. I came with a list of new characters I thought might be interesting, plus the characters we knew we were going to use, which was pretty much all the principals except Han Solo. Then I came home and wrote a fairly extensive outline, 25 single-spaced pages.

WHAT WAS YOUR INSPIRATION FOR THE NEW VILLAIN, XIZOR?

They gave me his name, that was it. They wanted a *Godfather*-ish character, the head of a criminal organization. I sat down and started playing with what he should look like, what kind of person he should be, what kind of species, what his background was, the motivation for why he is where he is, why he feels what he feels.

find her attractive. There were no flaws in Guri's face or form, but there was a coolness about her, and that was easily explained if you knew the reason: Guri was an HRD, a human replica droid, and unique. She could visually pass for a woman anywhere in the galaxy, could eat, drink, and perform all of the more personal functions of a woman without anybody the wiser. And she was the only one of her kind programmed to be an assassin. She could kill without raising her ersatz heartbeat, never a qualm of conscience.

She'd cost him nine million credits.

Xizor steepled his fingers and raised an eyebrow at Guri.

"The Pike sisters," Guri said, glancing at the holo. "Genetic twins, not clones. The one on the right is Zan, the other is Zu. Zan has green eyes, Zu has one green and one blue eye, the only noticeable difference. They are masters of *teräs käsi*, the Bunduki art called 'steel hands.' Twenty-six standard years old, no political affiliations, no criminal records in any of the major systems, and, as far as are able to determine, completely amoral. They are for hire to the highest bidder, and they have never worked for Black Sun. They have also never been defeated in open combat. This"—she nodded at the unmoving holoproj image again—"is what they do for fun when they aren't working." Guri's voice was, in contrast to her appearance, warm, inviting, a rich alto. She activated the hologram.

Xizor smiled, revealing his own perfect teeth. The holo had shown the two women mopping the floor with eight Imperial stormtroopers in some rat's nest of a spaceport bar. The soldiers had been big, strong, well trained, and armed. The women weren't even breathing hard when they finished. "They'll do," he said. "Make it happen."

Guri nodded once, turned, and left. She looked as good from behind as she did from the front.

Nine million and worth every demicred. He wished he had a dozen more like her. Unfortunately, her creator was no longer among the living. A pity.

So. Two more handpicked assassins now under his command. Assassins with no ties to Black Sun, not before and, with Guri's expert manipulation, not ever.

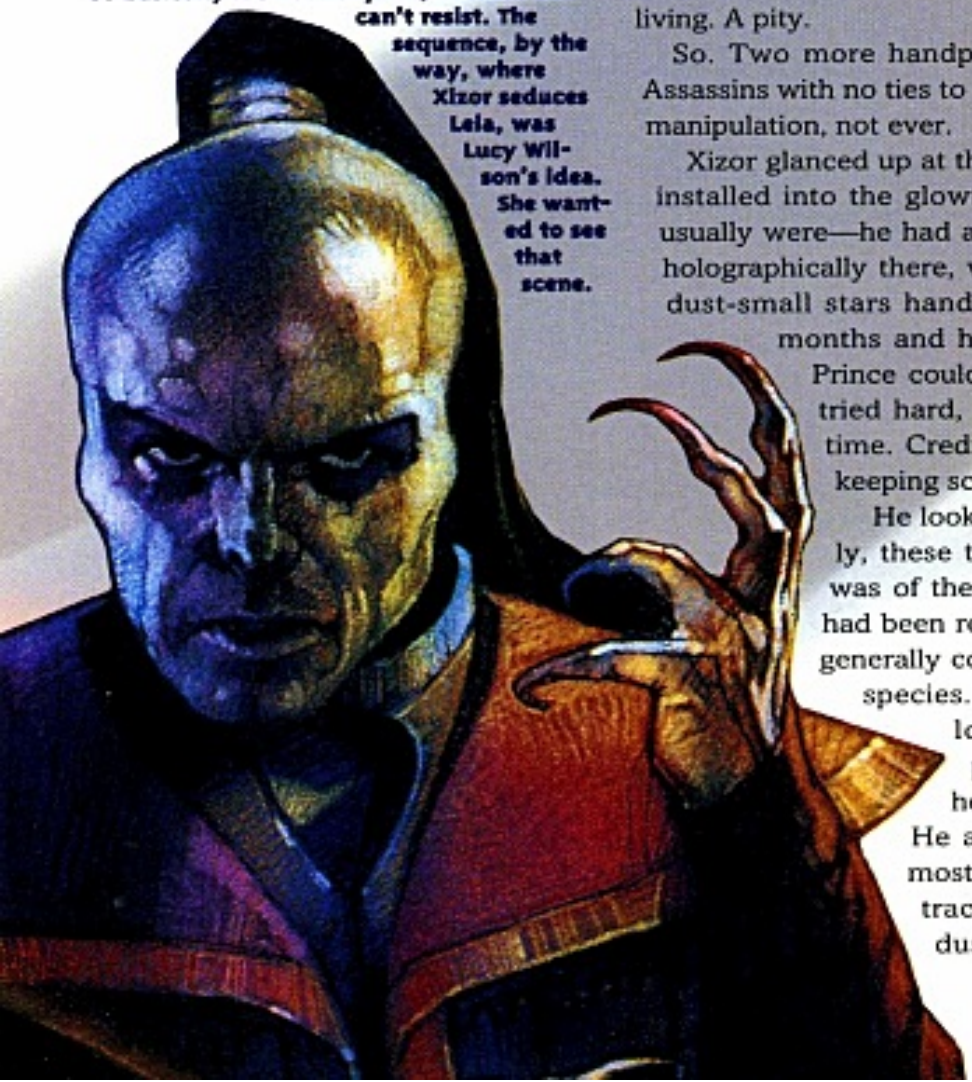
Xizor glanced up at the ceiling. He'd had the pattern of the galaxy installed into the glowtiles. When the lights were dim—and they usually were—he had an edge-on view of the home galaxy floating holographically there, with more than a million individual glowing dust-small stars hand-drawn in it. It had taken the artist three months and had cost a warlord's ransom, but the Dark Prince could not spend what he already had even if he tried hard, and more than that kept flowing in all the time. Credits were nothing; he had billions. A way of keeping score, that was all. Not important.

He looked at the holoproj again. Beautiful and deadly, these two, a combination he enjoyed. He himself was of the Falleen, a species whose distant ancestors had been reptilian, and who had evolved into what was generally considered the most beautiful of all humanoid species. He was over a hundred years old, but he looked thirty. He was tall, had a topknot ponytail jutting up from his otherwise bald head and a hard body crafted by stim units. He also exuded natural pheromones that made most of the human-stock species feel instantly attracted to him, and his skin color, normally a dusky green, changed with the rise of those

DID YOU HAVE ANY PARTICULAR REFERENCES FOR XIZOR?

At one point, I watched *The Godfather* again. The problem in creating a character like Xizor is you have to show some of what he does on a day-to-day basis to indicate that he has this power. Also, I didn't want him to be a fat, armchair general. I wanted him to have the capabilities, should he get into a fight situation, to handle himself. There was no way he could compete with Vader face-up, but he needed to be sneakier than Vader. I looked at the two as though Vader was a samurai and Xizor was a ninja. Ninja are sneaky, their code of honor is suspect, and the samurai have a set of rules. Vader would just as soon go in and have a big battle and kick butt, whereas Xizor would prefer to stab somebody in the back.

I wasn't thinking of Marlon Brando when I was working with Xizor. I wanted a different species. The name they gave me sounded Chinese. When it came time for an artist to do sketches of what this guy looked like, he made him look Chinese, like a Manchu, with the bald head, the knot-top, the long fingernails. I wanted him to be drop-dead gorgeous, in the sense that while he's alien, the first time Leia sees him, she goes, Wow! Then I thought we could do some chameleon-like things with him; when he gets excited, he changes colors and uses these pheromones. So basically it's not her fault, because she can't resist. The sequence, by the way, where Xizor seduces Leia, was Lucy Wilson's idea. She wanted to see that scene.



pheromones, shading from the cool into the warm spectrum. His handsomeness and appeal were tools, nothing more. He was the Dark Prince, Underlord of Black Sun, one of the three most powerful men in the galaxy. He could also kick a sunfruit off the top of a tall humanoid's head without a warm-up stretch, and he could lift twice his own weight over his head using only his own muscles. He could claim a sound—if admittedly devious—mind in a sound body.

His galactic influence was surpassed only by the Emperor and the Dark Lord of the Sith, Darth Vader.

He smiled at the image before him again. Third—but about to become second, if his plans went as intended. It had been months since he'd overheard the Emperor and Vader talking of a threat they'd perceived, months, and now the preliminaries were done. Xizor was ready to move in earnest.

"Time?" he said.

His room computer answered and gave it to him.

Ah. Only an hour remained before his meeting. It was but a short walk through the protected corridors to Vader's, not much beyond where the Emperor's massive gray-green stone and mirror-crystal palace thrust itself up into the high atmosphere. A few kilometers, no more; a brisk stroll would put him there in a few minutes. No hurry. He did not want to arrive early.

A chime announced a visitor.

"Enter," Xizor said. His bodyguards were not here, but there was no need for them in his sanctum—no one could penetrate its defenses. And only a few of his underlings had the right to visit him here, all of them loyal. As loyal as fear could make them.

One of his sublieutenants, Mayth Duvel, came in and bowed low. "My prince Xizor."

"Yes?"

"I have a petition from the Nezriti Organization. They wish an alliance with Black Sun."

Xizor gave Duvel a measured smile. "I'm sure they do."

Duvel produced a small package. "They offer a token of their esteem."

Xizor took the package, thumbed it open. Inside was a gem. It was an oval-cut, bloodred Tumanian pressure-ruby, a very rare stone, apparently flawless, and easily worth several million credits. The Dark Prince held it up, turned it in his fingers, nodded. Then he tossed it onto his desktop. It bounced once, slid to a stop next to his drinking cup. If it had fallen onto the floor, he would not have bent to retrieve it, and if the cleaning droid came in later and sucked it up, well, so what? "Tell them we'll consider it."

Duvel bowed and backed away.

When he was gone, Xizor stood, stretched his neck and back. The evolved reptilian ridge over his spine elevated slightly, felt sharp against his fingertips as he rubbed it. There were other applicants waiting to see him, and ordinarily he would sit and attend to their petitions, but not today. Now it was time to go and see Vader. By going there instead of insisting that Vader come here, he was giving away an advantage, appearing to be himself a supplicant. No matter. That was part of it; there must not seem to be any contention between them. No one must suspect that he felt anything but the greatest respect for the Dark Lord of the Sith, not if his plans were going to succeed. And succeed they would, he did not doubt it.

Because they always did.

IN MAINSTREAM STAR WARS LORE, GURI IS ONLY THE SECOND MAJOR FEMALE. TELL US ABOUT HER.

I like writing books with strong female characters. Real men aren't threatened [by them], and women like them. Yes, Guri's a robot and doesn't have a lot of choices as to what she does, but she can kick butt and take names. I probably would have had a couple more female characters, if I'd found a place to put them. But given the main story, Leia was kind of the prime mover.

THERE'S AN ALMOST SEXY UNDERCURRENT TO THE STORY, ESPECIALLY WITH XIZOR.

I wanted to have a character who had sex in this universe. I was a little nervous whether [Lucasfilm] would let me keep Xizor's mistress. You can't show anything explicit, nor would I want to, but I wanted there to be at least a hint of sexiness.

THE BOOK DEALS GREATLY WITH THE HUMANIZATION OF VADER. TALK ABOUT THAT.

I thought it was always inherent in Vader's character. If he really wanted to kill Luke, Luke would have been dead, even though it was the idea that Vader was just testing him. I never thought when I was watching the movies that Vader really wanted to off Luke all that bad. He had to have some sort of twisted sense of pride, even though he was causing the Empire great distress.

DID YOU WANT TO HAVE VADER IN HAND-TO-HAND COMBAT WITH XIZOR?

Very much so. But I didn't think Xizor had a prayer, frankly, unless Vader deliberately didn't use the dark side to help him. I'd sort of like to see him pull off the gloves, toss the lightsaber aside and basically say, I'm going to kick your butt using my own hands. But there was no place I could do that. When you start killing off main people in the end, you have to decide if they're really dead or not.

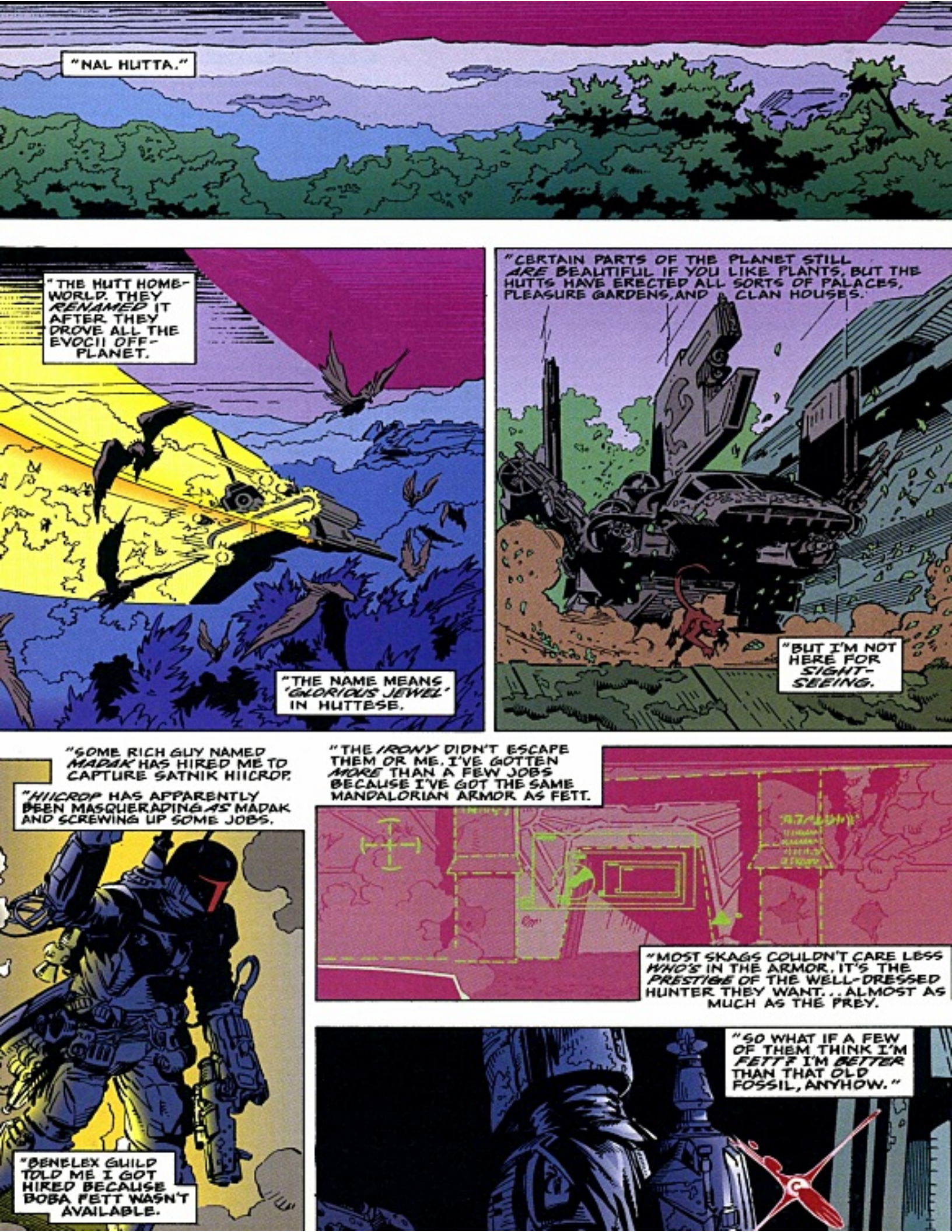
SO ARE WE SUPPOSED TO COME AWAY THINKING XIZOR IS DEAD?

Well, I think it's ambiguous enough, because the Emperor asks [if he's dead]. And any time someone asks, Are you sure he's dead?, you're almost always sure that he's not. In this particular case, he could be dead or not. It depends on what Lucasfilm wants to do. As far as I'm concerned, he got blown up real good, but if for some reason they decide during the next incarnation—I made him old enough, he's almost 100—he could be in the first three movies if they needed him.

HOW ABOUT A SEQUEL?

I don't know where I'd put it. I could write about Xizor again. Frankly, I put my bid in along with eight million people who are lined up around the equator to novelize any of the next movies.

A complete transcript of this interview is available in the Star Wars Forum on America Online. Go to the Star Wars Library.


"NAL HUTTA."
"THE HUTT HOME-WORLD. THEY *RENAMED* IT AFTER THEY DROVE ALL THE EVOCII OFF-PLANET.
"THE NAME MEANS '*GLORIOUS JEWEL*' IN HUTTESE.
"CERTAIN PARTS OF THE PLANET STILL *ARE* BEAUTIFUL IF YOU LIKE PLANTS, BUT THE HUTTS HAVE ERECTED ALL SORTS OF PALACES, PLEASURE GARDENS, AND CLAN HOUSES.
"BUT I'M NOT HERE FOR *SIGHT-SEEING*.
"SOME RICH GUY NAMED *MADAK* HAS HIRED ME TO CAPTURE SATNIK HIICROP.
"*HIICROP* HAS APPARENTLY BEEN MASQUERADING *AS* MADAK AND SCREWING UP SOME JOBS.
"BENELEX GUILD TOLD ME I GOT HIRED BECAUSE BOBA FETT WASN'T AVAILABLE.
"THE *IRONY* DIDN'T ESCAPE THEM OR ME. I'VE GOTTEN *MORE* THAN A FEW JOBS BECAUSE I'VE GOT THE SAME MANDALORIAN ARMOR AS FETT.
"MOST SKAGS COULDN'T CARE LESS *WHO'S* IN THE ARMOR. IT'S THE *PRESTIGE* OF THE WELL-DRESSED HUNTER THEY WANT... ALMOST AS MUCH AS THE PREY.
"SO WHAT IF A FEW OF THEM THINK I'M *FETT*? I'M *BETTER* THAN THAT OLD FOSSIL, ANYHOW."

script **Andy Mangels** • pencils **John Nadeau** • inks **Jordi Ensign** • lettering **Michael Taylor** • colors **Cary Porter** • editing **Peet Janes**

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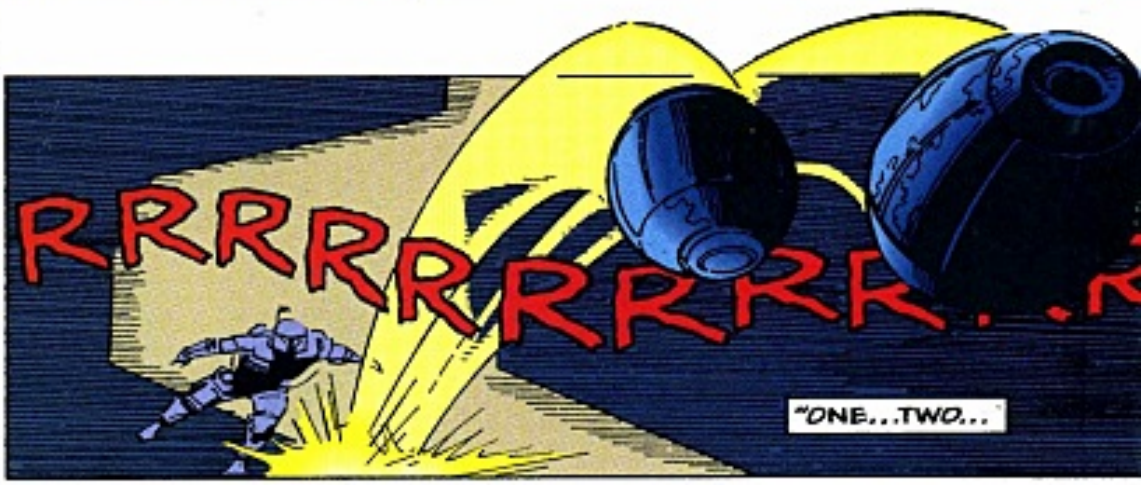
"THERE'S ANOTHER ONE."
ZRRRRRR

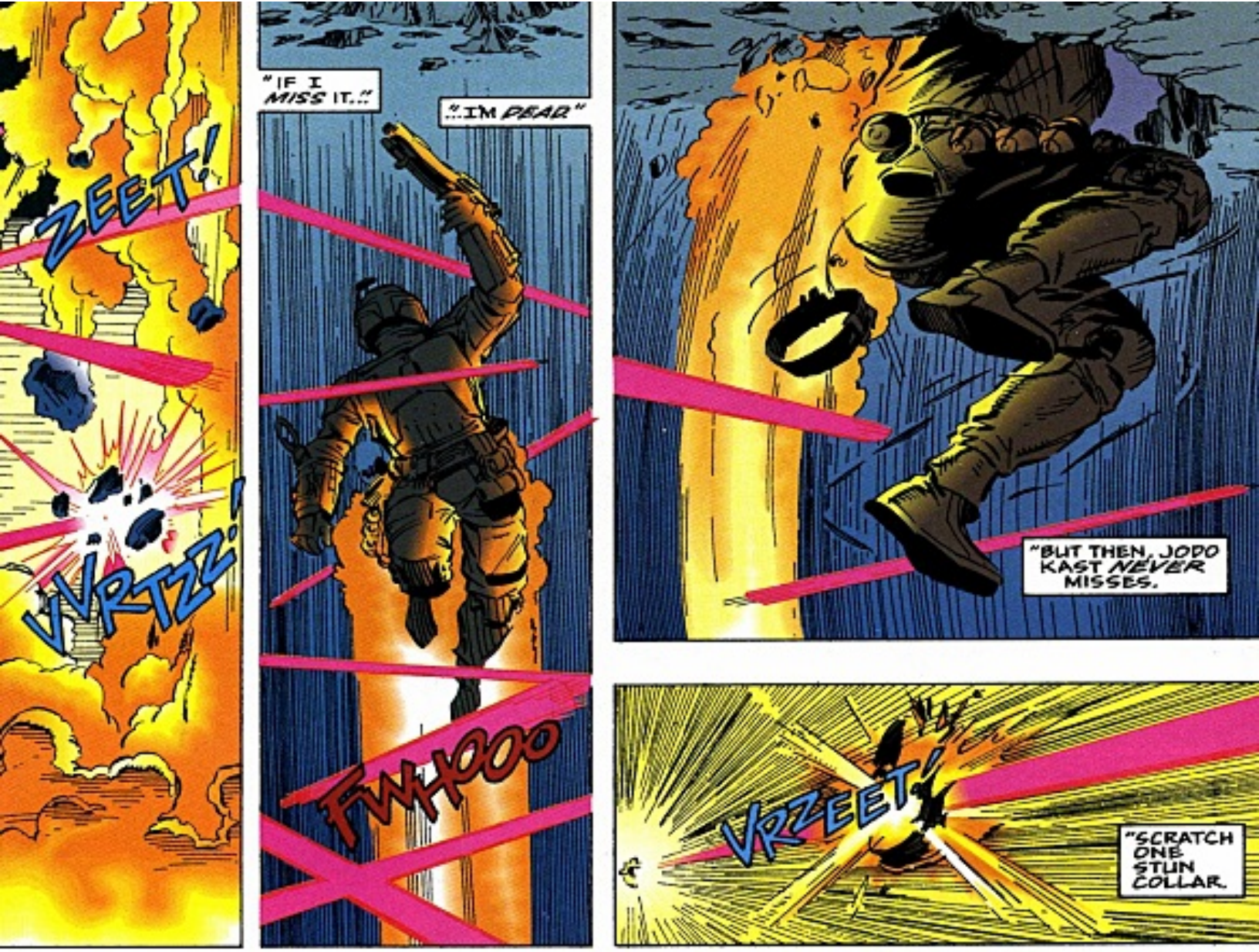

RRRRRRRRRR
"ONE...TWO..."

THOOM!
"...THREE!"

"THESE AREN'T HUTT DEFENSES.

"DID HIICROP PUT 'EM IN?"
TAK

"LASER WEBS?"
"SOMEONE'S GONE TO A LOT OF TROUBLE TO KEEP ME AWAY.
"WALLS WERE BARELY SCRATCHED BY THE GRENADE. THEY'RE TOO THICK.
"BUT THE CEILING...
"HATE TO LOSE THIS BABY, BUT...
FWOOSH
WHOOOM
"'COURSE, WHEN AM I GONNA USE A MAGNETIC GRAPPLER?"


ZEET!
VRTZZ!
"IF I MISS IT..."
"...I'M DEAD"
FWHOO
"BUT THEN, JODO KAST NEVER MISSES.
VRZEET!
"SCRATCH ONE STUN COLLAR.

"I'LL JUST HAVE TO BEAT HIICROP INTO SUBMISSION FOR ALL THIS TROUBLE."

"HE ALREADY KNOWS I'M HERE, BUT I BET HE DOESN'T EXPECT ME TO STILL BE ALIVE."
LET'S JACK THE SYSTEM TO SHUT DOWN THE REST OF THE DEFENSES.
MYNOCKS?
QUEEEE!
KRAPPP!
"NOT MYNOCKS. THESE ARE SOMETHING ELSE."
QUEKAKK
FWOOSH!
QUEEEEEE
DAG! GET YOUR SLIMY SUCKERS AWAY!

SCRAPED THROUGH TO MY LEGS. HOPE THEY AREN'T *POISONOUS.*

I'M *REALLY* LOSING MY PATIENCE.
ZZRAPP!

"THERE HE *IS!*"

"MUST HAVE BEEN WATCHING HIS PETS *ATTACK* ME."

DON'T EVEN *TWITCH.*
YOU GOT A BIG BOUNTY DEAD OR ALIVE, HIICROP.

TO BE CONCLUDED.

That's KITS, NOT KITSCH

Even Industrial Light & Magic used them in making the STAR WARS trilogy. But what to do about the shrink wrap?

BY STEVE SANSWEET

THE FIRST *STAR WARS* MODEL KITS WERE OFFERED IN 1978 BY MPC AND INCLUDED THE *MILLENNIUM FALCON*.

When George Lucas brought together a young crew of model makers and special effects technicians to create the dynamic space battles and other incredible scenes in *STAR WARS*, they had to work from scratch to build the awesome spaceships and other vehicles that whizzed through that far-away galaxy. One thing that did save some time was taking bits and pieces from existing plastic model kits, ranging from aircraft carriers to German tanks, and using them to ornament the vehicle designs created by Colin Cantwell, Joe Johnston, Ralph McQuarrie and others. The technique is called "kit bashing." *(For more details on* STAR WARS *model making, see "Star FX" in Issue #6.)*

But by the time *The Empire Strikes Back* went into preproduction, the model makers of what had become Industrial Light & Magic had another trick up their sleeves. Some of the model kits made for *STAR WARS* were so detailed—given the proper paint job, a scuffing to fit George Lucas' vision of a "used" universe and sometimes fitted with lights or armaments—they could actually be used as props for *Empire*. Those models were much smaller than the two-foot and four-foot originals used in the first film, and thus were more easily maneuvered for tricky camera angles. And because they could be built so quickly, more of them could be used in battle scenes, thereby cutting down the arduous task of compositing dozens of ships into each frame of film.

Today, *Star Wars* model kits make great collectibles for a number of reasons. They truly are the most accurate representations of vehicles, scenes or characters from the films aside from the actual props themselves. They often have great box graphics. They are more readily available—and a lot cheaper—than some other collectibles, such as action figures or posters. Even beginners can put together an impressive collection in a relatively short time with far fewer dents in the credit card.

Of course, there are a number of questions that confront *Star Wars* kit collectors. Do you keep the kit mint in the box, or do you build it? In the best of all possible worlds, for the kits that turn you on the most, my choice would be to buy two kits—one for building, one for saving. And if you don't think you're skilled enough, there are lots of folks (they advertise their services or frequent model shops) who will gladly do the work for you, usually at a reasonable cost.

If you do decide to keep the kits untouched, what do you do about the shrink wrap? As its name implies, that plastic covering is skintight; on some *Star Wars* trilogy models, there are special labels affixed. What they don't tell you is that after a few years on a shelf, with exposure to even moderate heat, the wrap shrinks further. That is especially damaging to the lightweight cardboard boxes that house most model kits. Yet purchasers of older kits want them as mint as possible and sealed to make sure all the parts are there.

One solution might be to attack the dilemma on a kit-by-kit basis. As you see the shrink wrap tighten, take an Exacto knife and carefully cut along the seam of the shrink wrap, but only as much as you need to relieve the pressure.

The first *Star Wars* kits were made by MPC, which, like its affiliate, Kenner Products, was then part of the General Mills Fun Group. The company was later purchased by Ertl and its name was changed to MPC/Ertl and more recently, due to another Ertl acquisition, AMT/Ertl. Our accompanying price guide list—which expands upon and updates the entries in *Tomart's Price Guide to Worldwide* Star Wars *Collectibles*—breaks out the releases and re-releases by each manufacturer.

The first four kits to be produced were of the two droids, R2-D2 and C-3PO, and Luke Skywalker's X-wing fighter and Darth Vader's TIE fighter, each in two different-sized boxes. Because MPC didn't make a regular TIE fighter with flat wings (in Vader's version, the top and bottom sections of the wings slant inward), the ILM model makers used a modified Imperial TIE fighter flying model rocket from Estes Industries.

The quality of the kits was a point of pride with MPC. In its 1978 retailers' catalog, where the *Star Wars* line was first introduced, the company noted: "Everything possible has been done to execute this series in a manner consistent with the quality of this remarkable film. Designers working with the actual robots and spacecraft have designed kits boasting authenticity, detail and great features." The description of Vader's TIE fighter stated not only that "the kids will love it," but that "the serious *Star Wars* cultist will appreciate the wealth of detail and authenticity." Welcome to the cult!

Undoubtedly the strangest of the MPC kits was the 1978 snap-together Darth Vader Action Model. That nearly 11"-tall, three-dimensional bust of the Dark Lord of the Sith called for two "D" batteries (not included, of course) to power an inside light that illuminated Darth's eyes, "accenting his sinister features—especially at night," boasted the box copy. And, when you rocked Vader's head (a prototype featured a pull-string), you were promised an equally sinister "rasping breathing sound" (it always sounded more like radio static to me). Anyway, the kit was quickly discontinued. So far, at least, it is one of the few *Star Wars* kits that hasn't been reissued, boosting its value in the collectors market.

NEARLY EVERY LICENSED MODEL COMPANY MADE KITS OF LUKE'S X-WING FIGHTER AND VADER'S TIE FIGHTER. SOME WERE USED AS MOVIE PROPS.

Many of the MPC kits were released in foreign-language packaging by Kenner's overseas affiliates in countries such as France and Germany, where the X-wing became, respectively, Chasseur X and Luke Skywalker X-Flügeljäger. In England, one oddity from Airfix was the 1983 packaging of four spacecraft in one Space Vehicles Model Set (the X-, A- and B-wing fighters and the TIE interceptor).

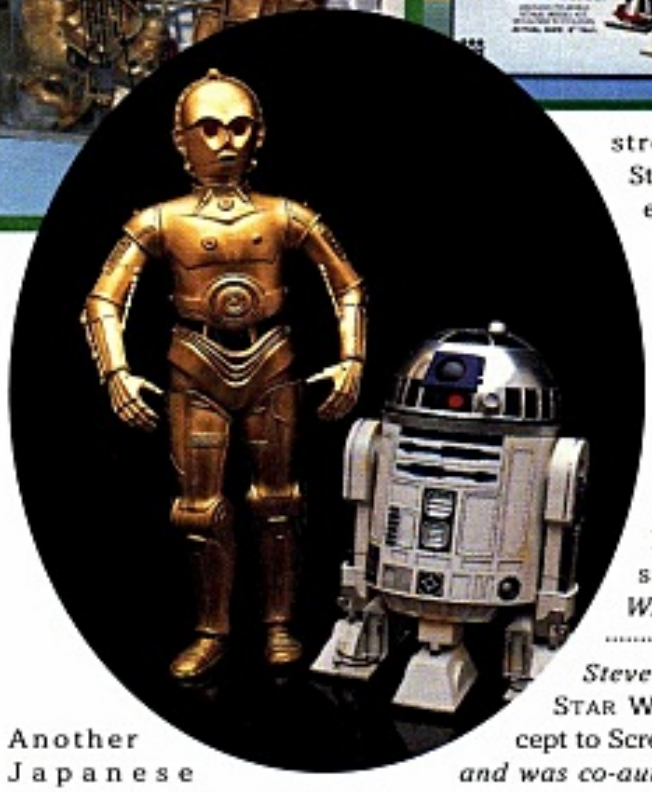
But for oddities, there was no place better than Japan. In 1978, Revell/Takara released R2-D2 and X-wing fighter kits that looked similar to the MPC kits, but included lights and a gear box to

make them move. The only extra a purchaser needed to buy was a small electric motor (and batteries, of course). Takara also released four wood models (Artoo, landspeeder, TIE fighter and X-wing) in flat boxes with a see-through cellophane window. The idea sounds terrible, but the finished models have a cool, retro look.

Another Japanese licensee, Tsukuda, released a series of metal kits in 1982. Most of them match two spacecraft, which are intricately molded to scale, such as "AT-AT Snow Walker vs. Snowspeeder" and "X-wing Fighter vs. TIE Fighter." There are five kits that come in colorful painted boxes, with the often-tiny model parts laminated to a cardboard insert inside. Tsukuda canceled the series before releasing its sixth set, "Darth Vader TIE Fighter vs. Y-wing Fighter," but a few Japanese hobby shops had some advance mold tests and sold them in a paper bag. Two years later, Tsukuda released one small resin kit of Wicket the Ewok. All the other Japanese resin kits from the period of the original trilogy (such as stormtroopers in many poses) are bootleg "garage kits," named after the place most of them were made.

In recent years, as the higher-end model business has shifted to vinyl and resin kits, Ertl has stuck mainly to reissuing old kits, some with new wrinkles such as "gold" plating or fiber-optic lighting for the Star Destroyer. It has also started issuing vinyl character kits after the success of another company, Screamin', with its 1/4-scale vinyl kits of up to nine characters. Canada's Polydata has gone a different route, issuing prepainted, individually numbered vinyl kits, starting with Luke Skywalker and Ben (Obi-Wan) Kenobi.

In recent years, Japanese model companies have also revisited the trilogy. Kaiyodo had done the sculpting for Screamin's 1/4-scale vinyl models and sold them domestically in different packaging. (Its Princess Leia vinyl kit, so far, hasn't been distributed in the U.S. by Screamin'.) But what many collectors don't know is that Kaiyodo has also produced all seven of those kits in a very limited series of resin kits—only 30 kits for each character.



STAR WARS MODELS KITS MAKE SMART COLLECTIBLES FOR SEVERAL REASONS. THEY ARE INCREDIBLY REALISTIC, COME IN GREAT PACKAGING AND ARE MORE ACCESSIBLE, AND CHEAPER, THAN MANY OTHER KEEPSAKES.

Another Japanese model producer, Argonauts, had produced 1/8-scale vinyl stormtrooper and Darth Vader kits, as well as very detailed resin or vinyl kits of six of the trilogy's most popular spacecraft, including an incredible hard-vinyl and metal Y-wing fighter. The Japanese also consider a preassembled and prepainted 1/3-scale Darth Vader from Reds Inc. a model. Each of two sculptings was limited to 500 pieces made solely for the Japanese market, but sold by dealers worldwide.

We've included the Estes flying model rockets in this category because many kit builders buy and build them as display pieces, not necessarily for flying. The first Estes kit was a rather conventional-looking rocket that the company passed off as a "Proton Torpedo" used to destroy the Death Star. Its best model is the boxed "Maxi-Brute X-wing Fighter." But by far its strangest is the R2-D2—the flying rocket version of one of our favorite droids. We must have missed that scene in *Star Wars*.

Steve Sansweet wrote Star Wars: From Concept to Screen to Collectible, *and was co-author of* Tomart's Price Guide to Worldwide Star Wars Collectibles. *Steve will answer readers' questions about* Star Wars *collectibles in each issue of the magazine. Please send them to Steve Sansweet, Dept.* SWGM, *P. O. Box 291609, Los Angeles, CA 90029, or to the magazine's e-mail address:* **swgmtopps@aol.com**.

MODEL KIT PRICE LIST

A complete collector's guide to STAR WARS *models from around the world* COMPILED BY JOSH LING

KIT	YR	MFR #	TOMART #	PRICE
UNITED STATES				
MPC				
Structors (motorized walkers)				
C-3PO	1984	1-1901	MO2800	$20-25
AT-AT	1984	1-1902	MO2810	20-25
AT-ST	1984	1-1903	MO2820	20-25
Plastic Models				
R2-D2 (1st)	1977	1-1912 (SW box 7.5x10")	MO2050	$35-45
R2-D2 (2nd)	1977	1-1912 (SW box 6x10")	MO2051	25-35
C-3PO (1st)	1977	1-1913 (SW box 7.5x10")	MO2202	30-40
C-3PO (2nd)	1977	1-1913 (SW box 6x10")	MO2204	20-30
Luke Skywalker's X-wing Fighter (1st)	1977	1-1914 (SW box 10x14")	MO2009	30-40
Luke Skywalker's X-wing Fighter (2nd)	1977	1-1914 (SW box 8x14")	MO2010	25-35
Darth Vader TIE Fighter (1st)	1978	1-1915 (SW box 10x14")	MO2019	35-30
Darth Vader TIE Fighter (2nd)	1978	1-1915 (SW box 8x14")	MO2020	20-25
Darth Vader (figure)	1979	1-1916 (SW)	MO2030	15-30
Luke Skywalker's Snowspeeder	1980	1-1917 (ESB)	MO2420	15-35
AT-AT	1981	1-1918 (ESB)	MO2408	15-30
Boba Fett's *Slave I*	1982	1-1919 (ESB)	MO2408	40-50
Shuttle *Tydirium*	1983	1-1920 (ROTJ)	MO2624	20-30
Darth Vader (bust)	1978	1-1921 (SW)	MO2040	110-130
Battle on Ice Planet Hoth	1981	1-1922 (ESB)	MO2430	20-35
Encounter with Yoda on Dagobah	1981	1-1923 (ESB)	MO2440	20-45
Rebel Base	1981	1-1924 (ESB)	MO2450	20-30
Han Solo's *Millennium Falcon* (w/ lights)	1980	1-1925 (SW)	MO2210	70-80
Star Destroyer	1980	1-1926 (ESB)	MO2410	20-30
Speeder Bike	1983	1-1927 (ROTJ)	MO2600	12-25
Jabba the Hutt Throne Room Action Scene	1983	1-1928 (ROTJ)	MO2630	20-40
AT-AT	1983	1-1929 (ROTJ)	MO2404	10-18
X-wing Fighter	1983	1-1930 (ROTJ)	MO2011	10-18
Millennium Falcon (no lights)	1983	1-1933 (ROTJ)	MO2212	25-35
R2-D2	1983	1-1934 (ROTJ)	MO2200	10-20
C-3PO	1983	1-1935 (ROTJ)	MO2206	8-18
X-wing Fighter (small)	1983	1-1971 (ROTJ)	MO2012	12-18
TIE Interceptor	1983	1-1972 (ROTJ)	MO2610	12-18
A-wing Fighter	1983	1-1973 (ROTJ)	MO2615	12-20
B-wing Fighter	1983	1-1974 (ROTJ)	MO2622	20-35
Y-wing Fighter	1984	1-1975 (ROTJ)	MO2633	35-45
AT-ST	1984	1-1976 (ROTJ)	MO2636	12-18
Vans				
Darth Vader Van	1979	1-3209 (SW)	MO2207	$25-35
Luke Skywalker Van	1979	1-3210 (SW)	MO2208	25-35
Artoo-Detoo Van	1979	1-3211 (SW)	MO2209	25-35
Mirr-a-kits				
X-wing Fighter	1984	4-1101	MO3010	$8-15
TIE Interceptor	1984	4-1102	MO3020	8-15
Shuttle *Tydirium*	1984	4-1103	MO3030	8-15
Y-wing Fighter	1984	4-1104	MO3040	8-15
AT-ST	1984	4-1105	MO3050	8-15
Speeder Bike	1984	4-1106	MO3060	8-15
MPC/ERTL				
Darth Vader (figure)	1992	8154 (SW)	MO2033	$10-15
Shuttle *Tydirium*	1992	8733 (ROTJ)	MO2625	10-15
AT-ST	1992	8734 (ROTJ)	MO2639	8-12
Rebel Base	1992	8735 (ESB)	MO2451	10-15
3 Ship set (B-wing, X-wing, & TIE Int.)	1992	8912 (ROTJ)	MO2640	15-25
Luke Skywalker's Snowspeeder	1989	8914 (ESB)	MO2421	8-18
Star Destroyer	1989	8915 (ESB)	MO2412	10-15
Darth Vader TIE Fighter	1989	8916 (SW)	MO2023	8-11
Millennium Falcon	1989	8917 (ROTJ)	MO2214	15-20
X-wing Fighter	1989	8918 (ROTJ)	MO2013	8-11
AT-AT	1989	8919 (ROTJ)	MO2406	$8-15
Speeder Bike	1990	8928 (ROTJ)	MO2601	10-18
TIE Interceptor	1990	8931 (ROTJ)	MO2612	8-12
X-wing Fighter (small)	1990	8932 (ROTJ)	MO2014	8-12
A-wing Fighter	1990	8933 (ROTJ)	MO2620	10-15
Y-wing Fighter	1990	8934 (ROTJ)	MO2635	20-35
AMT/ERTL				
(in MPC/Ertl packaging, box side and bottom has AMT/Ertl printing)				
Darth Vader (figure)	n/a	8154 (SW)	MO2035	$10-15
Shuttle *Tydirium*	n/a	8733 (ROTJ)	MO2626	CRP - 15
AT-ST	n/a	8734 (ROTJ)	MO2639-1	8-12
Rebel Base	n/a	8735 (ESB)	MO2452	CRP - 15
3 Ship set (B-wing, X-wing, & TIE Int.)	n/a	8912 (ROTJ)	MO2642	15-25
Luke Skywalker's Snowspeeder	n/a	8914 (ESB)	MO2422	8-18
Star Destroyer	n/a	8915 (ESB)	MO2413	CRP - 15
Darth Vader TIE Fighter	n/a	8916 (SW)	MO2024	CRP - 11
Millennium Falcon	n/a	8917 (ROTJ)	MO2216	CRP - 20
X-wing Fighter	n/a	8918 (ROTJ)	MO2015	CRP - 11
AT-AT	n/a	8919 (ROTJ)	MO2407	8-15
TIE Interceptor	n/a	8931 (ROTJ)	MO2613	8-12
X-wing Fighter (small)	n/a	8932 (ROTJ)	MO2016	8-12
(in totally new AMT/Ertl packaging)				
Jabba and His Throne Room Action Scene	1996	8262	MO2631	CRP - 14
Encounter with Yoda Action Scene	1996	8263	MO2441	CRP - 14
TIE Fighter (Vader's) Flight Display	1996	8275	MO2025	CRP - 20
Slave I	1995	8468	MO2409	CRP - 14
Battle on Hoth Action Scene	1995	8743	MO2431	CRP - 14
L.E. Gold X-wing	1995	8769	MO2016	CRP - 32
L.E. Gold TIE Interceptor	1995	8770	MO2613	CRP - 32
L.E. Gold B-wing	1995	8780	MO2623	CRP - 32
Star Destroyer w/ Fiber Optics	1995	8782	MO2414	CRP - 46
X-wing Fighter Flight Display	1995	8788	MO2016	CRP - 20
Millennium Falcon "Cutaway"	1996	8789	MO2218	CRP - 27
Vinyl Characters				
Xizor (SOTE)	1996	8256	MO8240	CRP - 25
Emperor Palpatine (SOTE)	1996	8258	MO8242	CRP - 25
Luke Skywalker	1995	8783	MO8200	CRP - 25
Darth Vader	1996	8784	MO8202	CRP - 25
Han Solo	1995	8785	MO8204	CRP - 25
SCREAMIN'				
1/4 scale (vinyl)				
Luke Skywalker	1996	3010	MO8016	CRP - 68
Darth Vader	1992	3200	MO8030	CRP - 68
Yoda	1992	3300	MO8004	CRP - 63
Han Solo	1993	3480	MO8006	CRP - 68
C-3PO	1993	3500	MO8002	CRP - 68
Stormtrooper	1993	3680	MO8008	CRP - 73
Chewbacca	1994	3700	MO8010	CRP - 73
Boba Fett	1994	3820	MO8012	CRP - 73
Tusken Raider	1995	3900	MO8014	CRP - 73
SCREAMIN'/KAIYODO				
1/6 scale (vinyl)				
Darth Vader	1993	3250	MO8001	CRP - 50
Han Solo	1994	3450	MO8007	CRP - 45
C-3PO	1995	3550	MO8003	CRP - 50
Stormtrooper	1994	3650	MO8009	CRP - 45
Boba Fett	1995	3850	MO8011	CRP - 50
ESTES INDUSTRIES				
Flying model rockets				
X-wing Fighter (bagged)	1977	1298	MO3021	$15-25
Imperial TIE Fighter (bagged)	1977	1299	MO3010	15-25

KIT	YR	MFR #	TOMART #	PRICE
R2-D2 (bagged)	1977	1301	MO9041	20-30
Maxi-Brute X-wing Fighter (boxed)	1977	1302	MO9030	25-45
R2-D2 (boxed)	1977	1401	MO9040	25-35
Proton Torpedo (boxed)	1977	1429	MO9000	20-30
X-wing Starter Outfit (boxed)	1977	1422	MO9020	25-40
15th Anniversary Edition (bagged)				
TIE Fighter	1993	EST 2102	MO9011	CRP - 20
X-wing Fighter	1993	EST 2103	MO9022	CRP - 20
R2-D2	1993	EST 2104	MO9042	CRP - 20
C A N A D A				
POLYDATA				
1/6 scale (prepainted vinyl. individually numbered)				
Luke Skywalker	1995	POL-STW-001	MO8100	CRP - 35
Ben (Obi Wan) Kenobi	1996	POL-STW-002	MO8102	CRP - 35
E N G L A N D				
DENYS FISHER				
Darth Vader TIE Fighter	1977	n/a	MO4800	$35-45
Luke Skywalker X-wing	n/a	n/a	MO4801	30-40
R2-D2	n/a	n/a	MO4802	40-50
C-3PO	n/a	n/a	MO4803	40-50
AIRFIX				
Luke Skywalker's Snowspeeder	1982	9 10172 (ESB)	MO4010	$25-40
Battle on Ice Planet Hoth	1982	10173 (ESB)	MO4011	30-45
Encounter with Yoda on Dagobah	1982	10174 (ESB)	MO4012	30-50
AT-AT	1982	10175 (ESB)	MO4013	20-35
Rebel Base	1983	9 10176 (ESB)	MO4014	20-40
Luke Skywalker's X-wing Fighter	1983	9 10177 (SW)	MO4015	20-30
Boba Fett's *Slave I*	1983	9 10178 (ESB)	MO4016	50-60
Jabba's Palace	n/a	9 10179	MO4017	20-45
Speeder Bike	n/a	9 10180	MO4018	15-30
Imperial Star Destroyer	n/a	9 12101	MO4019	25-40
Imperial Shuttle *Tydirium*	1983	9 12102 (ROTJ)	MO4020	25-35
Han Solo's *Millennium Falcon* (lights)	1982	18101 (SW)	MO4021	80-100
Space Vehicles Set (X, A, B, & TIE Int)	1983	960217 (ROTJ)	MO4022	35-45
X-wing Fighter (small)	n/a	9 60272	MO4023	15-20
A-wing Fighter	n/a	9 60273	MO4024	15-25
TIE Interceptor	n/a	9 60274	MO4025	15-20
B-wing Fighter	1983	9 60275 (ROTJ)	MO4026	25-45
AT-ST	n/a	9 60276	MO4027	15-20
Y-wing Fighter	n/a	9 60277	MO4028	40-50
Structors (motorized walkers)				
C-3PO	n/a	960501	MO4050	$25-30
AT-AT	n/a	960502	MO4051	25-30
AT-ST	n/a	960503	MO4052	25-30
F R A N C E				
MECCANO				
Z-6PO (Zed-Cispeo) [C-3PO]	1977	266001 (SW)	MO4200	$50-60
Dz-Rz (Dedes) [R2-D2]	1977	266002 (SW)	MO4210	50-60
Dark Vador (bust)	n/a	n/a	MO4220	130-160
Chasseur X (X-wing)	n/a	n/a	MO4230	35-45
Chasseur TIE (DV TIE Fighter)	n/a	n/a	MO4240	40-50
Faucon Millenaire *(Millennium Falcon)*	n/a	n/a	MO4250	80-110
G E R M A N Y				
KENNER GERMANY				
C-3PO	n/a	n/a	MO4550	$40-55
R2-D2	n/a	n/a	MO4555	40-55
Darth Vader TIE-Jäger	n/a	n/a	MO4560	40-50
Luke Skywalker X-Flügeljäger	n/a	n/a	MO4565	40-50
J A P A N				
REVELL/TAKARA				
(with lights - motor not included)				
R2-D2	1978	861001-0-1000 (SW)	MO5005	$75-90
Luke Skywalker X-wing Fighter	1978	861002-2-1000 (SW)	MO5010	$75-90
MPC/REVELL/TAKARA				
Luke Skywalker X-wing Fighter	1977	861003-4-2200 (SW)	MO5030	$55-75
Darth Vader TIE Fighter	1978	861004-6-2200 (SW)	MO5035	55-75
R2-D2	1977	861005-8-1300 (SW)	MO5020	55-75
C-3PO	1977	861006-0-1300 (SW)	MO5025	55-75
TAKARA				
X-wing	1977	410331-2 (SW)	MO5250	$75-90
R2-D2	1977	410332-4 (SW)	MO5255	75-90
C-3PO	1977	410333-6 (SW)	MO5260	75-90
TIE Fighter	1977	410334-8 (SW)	MO5265	75-90
Wood Models				
R2-D2	1977	410001-3-850 (SW)	MO8935	$125-150
Landspeeder	1977	410002-5-750 (SW)	MO8910	125-150
TIE Fighter	1977	410003-7-750 (SW)	MO8920	125-150
X-wing	1977	410004-9-750 (SW)	MO8930	125-150
ARGONAUTS				
Stormtrooper (1/8 scale vinyl)	1993	06018	MO8702	$75-90
Darth Vader (1/8 scale vinyl)	1993	06019	MO8701	75-90
TIE-Fighter (1/72 scale resin)	1993	06020	MO6430	65-80
TIE Interceptor (1/72 scale resin)	1993	06021	MO6432	65-80
Y-wing Fighter (1/72 scale vinyl & metal)	1993	0602X (mismarked)	MO6433	75-90
X-wing (1/72 scale resin & vinyl)	1993	06022	MO6431	70-85
Millennium Falcon (1/144 scale vinyl)	1994	06028	MO6434	80-100
Star Destroyer (1/6150 scale resin)	1995	06029	MO6435	115-135
TSUKUDA				
Resin				
Wicket W. Warrick	1984	SW-1500	MO6010	$40-50
Metal				
AT-AT Snow Walker vs Snowspeeder	1982	SWM-1-1500 (No. 1)	MO1010	$70-90
Snowspeeder vs Scout Walker	1982	SWM-2-800 (No. 2)	MO1011	70-90
X-wing Fighter vs TIE Fighter	1982	SWM-3-1000 (No. 3)	MO1012	70-90
Millennium Falcon vs *Slave I*	1982	SWM-4-1200 (No. 4)	MO1013	70-90
Star Destroyer	1982	SWM-5-1800 (No. 5)	MO1014	80-100
Darth Vader TIE Fighter vs Y-wing Fighter (limited, in paper bag)			MO1015	100-120
KAIYODO				
1/6 scale resin (plain white box) limited to 30 each				
Darth Vader	1993	n/a	MO6214	$225-250
Han Solo	1993	n/a	MO6201	200-225
Stormtrooper (w/ Han head)	1993	n/a	MO6212	200-225
Boba Fett	1993	n/a	MO6213	220-235
Princess Leia Organa	1994	n/a	MO6280	115-125
C-3PO	1994	n/a	MO6211	200-225
R2-D2	1994	n/a	MO6210	140-150
1/6 scale vinyl				
Darth Vader	1992	n/a	MO8502	$55-60
Han Solo	1993	n/a	MO8500	50-55
Stormtrooper (w/ Han head)	1993	n/a	MO8504	50-55
Boba Fett	1993	n/a	MO8506	55-60
Princess Leia Organa	1993	n/a	MO8508	35-40
C-3PO	1994	n/a	MO8510	40-45
R2-D2	1994	n/a	MO8507	40-45
REDS				
(preassembled 1/3 scale limited to 500 each)				
Darth Vader	1994	80010	T07105	$450-600
Darth Vader (resculpted)	1995	n/a	T07117	400-500
M E X I C O				
LILY LEDY				
Nave Imperial de Darth Vader				
(TIE Fighter)	n/a	n/a	MO5500	$40-55
Nave Supersonica de Luke Skywalker				
(X-wing Fighter)	n/a	n/a	MO5510	$40-55

NOTES: Prices assume all parts present in a complete box; the more mint, the higher the price. N/A indicates the information was not available or not applicable. CRP indicates model is still available at current retail price. *SOTE* is *Shadows of the Empire*. Assistance was provided by Dov Kelemer, Eimei Takeda, Lance Worth, Wade Lageose, John F. Green and Steve Sansweet. If you have any additions or corrections, please e-mail them to joshling@netcom.com or send them to Josh Ling, P.O. Box 291609, Los Angeles, CA 90029.

SHADOWS ON THE SHELVES

Along with the novel, comics and video game, there's plenty of related* Shadows of the Empire *excitement in store

While Shadows of the Empire *was conceived as a story that could be enjoyed by fans of the trilogy through a book, a video game and a comic series, the* STAR WARS *universe has always been three-dimensional. So it's little surprise that* Shadows *has been turned into a multifaceted bonanza of related toys, games, trading cards and other products—even a soundtrack* (see making-of details in "Around the Galaxy")*—that will enhance the action-packed story. Here's a roundup of many of the* Shadows *items that already are on retailers' shelves or are due in stores before the end of the year.*

The essential launch of the *Shadows* program came in April with the publication of Bantam's hardcover novel, with cover art by Drew Struzan, and simultaneously its Bantam Audio counterpart on cassette tapes. As detailed elsewhere in this issue, expansions on the novel are the basis for Dark Horse Comics' six-part monthly series, beginning in May *(see "ComicScan," page 60)*, and Nintendo's *Shadows* video game, developed with LucasArts Entertainment and utilizing the zippy new Nintendo 64 engine, set for a fall release *(see "Game Room," page 64)*.

For behind-the-scenes material on how *Shadows* came to be, some of the hiccups along the way and a look at loads of seldom-seen concept art, *The Secrets of STAR WARS: Shadows of the Empire* is *the* source. The trade paperback, written by *SWGM* contributor Mark Cotta Vaz, was published this spring by the Del Rey unit of Ballantine Books.

Another *Shadows* publishing project has been created by West End Games, which for nearly a decade has demonstrated an impressive knack for expanding the *STAR WARS* universe with its trove of roleplaying games and sourcebooks, will release a *Shadows* sourcebook and an "Add-on Adventure" (that will spin off of a major storyline) in June.

APPLAUSE OFFERS A VINYL XIZOR DOLL AND A STATUETTE OF THE EMPEROR WITH XIZOR AND VADER.

This summer will see the rollout of two different toy lines based on the characters and vehicles of *Shadows*. In July, Hasbro/Kenner will unleash intricately sculpted individual action figures of Xizor and Dash Rendar, as well as two familiar characters in disguise: Luke Skywalker as a heavily armored Imperial guard, Chewbacca as the Wookiee bounty hunter Snoova and Leia as Boushh. Kenner is also releasing two-packs of Boba Fett (with removable backpack) and IG-88, and Darth Vader (with removable cape) and Xizor. Both will come with a full-size mini edition of a Boba-flavored Dark Horse *Shadows* comic book.

On the vehicle side, Kenner has developed a speeder bike hybrid called a swoop bike, plus a pilot to ride it. Another vehicle built to fit action figures includes Dash Rendar's ship, the *Outrider*. Inspired by the *Millennium Falcon*, an earlier Corellian freighter also modified for smuggling, it was largely designed by *Star Wars* Art Director Doug Chiang.

Later this summer, Lewis Galoob Toys will introduce three new collections of its *Star Wars* Micro Machines, each featuring two vehicles and three figures from *Shadows*. The vehicles include Guri's ship, the *Stinger*, and *IG-2000*, an assault fighter flown by assassin droid IG-88, as well as the *Virago*, *Outrider* and a swoop bike. Guri and an Asp all-purpose workhorse droid will be among the new characters.

If the spirit of Xizor seizes you—and he is a powerfully seductive personality who tempts even Princess Leia—you might masquerade as him this Halloween with a Don Post mask from Party Professionals. Illusive Concepts is planning a Xizor latex maquette. Rawcliffe will add *Shadows* vehicles and characters to its ever-expanding pewter line. Applause will do likewise with several 12" vinyl figures and a commemorative resin sculpture. Ertl is planning vinyl figure kits of Xizor and Emperor Palpatine, whose seat of omnipotence is also coveted by the Dark Prince.

Zanart has scheduled at least two Chromart pieces for *Shadows*, including Drew Struzan's cover art for the Bantam novel, and Western Graphics is designing a poster. CUI will issue a boxed set of six tin trading cards featuring Hugh Fleming's cover art from the Dark Horse *Shadows* series.

One of the most-awaited *Shadows* spin-offs will arrive in September from Topps: a fully painted set of 100 trading cards by the talented twin fantasy artists, Greg and Tim Hildebrandt. The brothers' work is already familiar to fans of the *Star Wars* trilogy, ever since they painted one of the original versions of the Style A theater poster art, used in foreign markets rather than the U.S. The Topps set will contain 72 paintings that lavishly illustrate Perry's novel, plus subsets featuring 10 characters cards, six vehicle cards and six each based on the Dark Horse comics (starring Boba Fett) and the Nintendo/LucasArts video game (starring Dash Rendar). — *S.J.S.*

TIM *(LEFT)* AND GREG HILDEBRANDT DISCUSS SKETCHES FOR THEIR *SHADOWS* CARD SET.

KENNER'S *SHADOWS* LINE INCLUDES *(FROM LEFT)* LUKE IN IMPERIAL ARMOR, A SWOOP BIKE, CHEWBACCA DISGUISED AS THE BOUNTY HUNTER SNOOVA, XIZOR, BOBA FETT AND IG-88.

GALOOB'S *SHADOWS* MICRO MACHINES FEATURE CHARACTERS, NEW AND FAMILIAR, AND FIVE NEW VEHICLES, INCLUDING IG-88'S *IG-2000 (2ND FROM RIGHT)*.

RAWCLIFFE IS ADDING DASH'S *OUTRIDER* TO ITS COLLECTION OF PEWTER VEHICLES.

WHERE EWOKS GO TO RETIRE

(Hint: It's not Miami Beach, but it's close)

BY STEVE SANSWEET

It was early March, and Cyndy and Tom Ganschow had just found a plush ("stuffed" to some) Ewok toy at a flea market near Atlanta. It was their *500th* Ewok, joining 499 others, each with its own name, name-tag, knitted sweater, pouch or purse and other accessories. When the Ganschows lived in Buffalo, Ewoks filled bookcases, lined walls, perched on the back of a couch and went up one side of a stairway. The Ganschows recently took some time to explain their rather unusual collection.

"It's just plain fun," says Tom, 35, about amassing Ewoks, which some *Star Wars* fans insist are just too cute and a bit too slick. But don't tell that to Cyndy. "Ewoks are just wonderful, and something to love." Adds Tom: "People who hate Ewoks are missing the fun of the story."

The Ganschows are a fine example of what makes *Star Wars* collecting so much fun. There's a great story behind how they got started; almost every piece in the collection has its own tale (each noted on a 3x5 card); and Tom and Cyndy have made new friends and brought smiles to a lot of faces in pursuing their accidental hobby.

I "met" Tom and Cyndy in 1994, when they were desperately seeking Zephee, pictured in a 1984 Kenner catalog and on hang-tags for other Ewok stuffed figures. Zephee, with salt-and-pepper "fur," was the largest of the Ewoks, at 18" tall, and came with a removable pouch to carry any of the six baby Ewoks, or woklings. I regrettably told them that, as other items in the *Star Wars* catalog, Zephee never went into production, most likely because retailers were scared off by its relatively high price.

The Ganschows took the news in stride, and then they told me about their Ewokophilia.

It started after *Return of the Jedi*, when Cyndy bought a plush Wicket for her daughter Stephanie, then nine. Over the years, Stephanie got a Latara plush, Cyndy a Princess Kneesaa and Cyndy's mother, Marjie Geary, a Paploo, which completed the set of all four 14" stuffed Ewoks. They became part of Cyndy's family.

Then Tom entered the scene. "I wasn't a collector," he admits, "fut falling in love with my wife-to-be, and seeing how her family had fun with Ewoks, it became part of our relationship. I was the one, when Stephanie took Wicket with her to college, who said that we'd have to get our own Wicket. We went to a garage sale and found one."

Within a year or two, the Ewoks began multiplying like rabbits. Tom and Cyndy came up with an elaborate naming system, by which names of all the Wicket types end in "et," Paploo types in "oo" and so forth. The root of the name is often that of the place where the Ewok was found (Zenket is from Zenia, Ohio), the person who gave it to Tom and Cyndy (treasured Princess Lucaa came from George Lucas' office after the Ganschows sent a letter and photos of their collection), the time it was obtained (Clauset was brought by the jolly fat bearded man in the red suit) or some other characteristic.

Many of the Ewoks came minus their capes, so Cyndy's mother started making replacements. Next came silver feathers and badges of valor for bravery—just like in the animated series—and pouches for the boys and purses for the girls to hold such mini-treasures as a marble, penny, bell and the like. The boys also wear real arrowhead necklaces made by Cyndy's dad, Ernie.

People sometimes give Ewoks to Tom and Cyndy. Often they pay no more than $1 for one, although Tom once splurged and bought a pristine example mint in the carton for $25. "People ask us how much they're worth, or tell us we have a collection worth thousands of dollars," Cyndy says. "But we buy them because they're fun."

Would the Ganschows ever part with their collection? No way, says Tom. "Once we buy, name and clothe them, they're priceless." And clearly, they become part of an ever-expanding family.

CALLING ALL COLLECTORS!! Are you a *Star Wars* collector with an interesting story to share? Do you have a friend who is? *SWGM* is looking for collectors to profile in this regular department. Please drop us a note that briefly describes the collection, along with the collector's name, address and phone number. Send it to Fantastic Fans, Dept. *SWGM*, P. O. Box 291609, Los Angeles, CA 90029, or send it to our e-mail address: swgmtopps@aol.com.

Collectibles maven Steve Sansweet gives expert answers to your questions about Star Wars stuff

COLLECTORS' COMLINK

❖ *I noticed that the [Hasbro/Kenner] Power of the Force die-cast metal figures are exactly the same as the "Action Masters" die-cast metal toys, with the exception of Darth Vader. How come everything is the same, yet Darth Vader is different? And how come, after all these years of toys having bendable joints, the new figures don't? If you can answer these questions, I will make you part of my honor family.* WAYNE LEE VERMEIRE, Houma, LA

Sansweet: Actually, the Power of the Force die-cast figures are different in one respect: If you compare the underside of their bases, you'll see that the original "Action Masters" logo has vanished. The original series, which also included Batman, Alien and Predator figures among others, did have two different Darth Vader figures *(above: plastic mold masters)*; the one you see in the current Power of the Force six-pack with his arms angled and touching his waist (available in the "Action Masters" six-pack) and one holding a lightsaber in an outstretched arm, available only as a single carded figure. • These aren't the first *Star Wars* figures without bendable joints. In 1982, Kenner released a Micro Collection line that included even smaller painted die-cast figures without any joints. But the larger action figure line—old and new—should have enough joints to satisfy you. • And, now, we're honored to be part of your honor family.

❖ **I am 13 years old... and a major *Star Wars* collector and fanatic. I was wondering why Princess Leia from the new Kenner figures was not shown on the backs of the cards and boxes of other figures. And why weren't fans notified that there was going to be a Scout Walker vehicle? Are there going to be other surprises or figures with mail-in offers?** CHRIS SANTAMARIA, Rochester, MN

Sansweet:* *Why wasn't Leia pictured with the others? Maybe she was at the beauty shop when the photo was taken? Maybe she was angry at Han? Or maybe she was being re-sculpted at photo-deadline time to meet Lucasfilm requirements? Rumors to the contrary, Leia isn't gone from the line. In fact, expect to see her in new duds before long. • The Scout Walker* (above) *was a last-minute addition to the line, so it wasn't widely advertised in advance, but there should be plenty available. Will there be other Kenner surprises? Yup, but if they told us, they wouldn't be surprises. But we'll try to get the scoop and let you know ASAP.

❖ Is there any way of obtaining a copy of the 1978 "Star Wars Holiday Special?" Are there any plans to release it on home video? Also, a while ago I was thinking of all the *Star Wars* memorabilia that I once had, which now has been thrown away by my mother or sold at yard sales. When I was a kid, I had *Star Wars* and *The Empire Strikes Back* on two separate seven-inch records accompanied by a story book that had scenes from the movie. Do you know how much those would be worth? Finally, do you know if there are plans [by Hasbro/Kenner] to release the AT-AT walkers again? JUSTIN DAWSON, Mississauga, Ontario, Canada **Sansweet:** *Good questions, Justin. The "Star Wars Holiday Special" (that's Harvey Korman from it, below) has never had an authorized video release and there are no plans for a future release—although the animation sequence that introduced Boba Fett would be well worth having on a "Best of Star Wars Exotica" video. • The record and book combos you remember were* The Story of... *albums, the most common of which were released by Buena Vista Records. They're still available from some dealers for $15-$25 each. And, hey, don't be too hard on your mom. • Hasbro/Kenner re-released five spiffed-up vehicles last year (*Millennium Falcon, *X-wing, TIE fighter, landspeeder and AT-ST) and has plans for two more this year (*Slave I *and snowspeeder). But a re-released AT-AT would be awesome, and we hope they heed your advice.*

GOT A *STAR WARS* COLLECTIBLES QUESTION? Looking for some special item that may or may not exist? Want to know how much your treasured trilogy toy is worth? Just want to vent about collecting? Send your letters—about collectibles only—to Collectors' Comlink, Dept. *SWGM*, P. O. Box 291609, Los Angeles, CA 90029, or to our e-mail address: swgmtoppss@aol.com. Time won't allow individual replies, but we'll answer questions of broadest interest in the magazine each issue. Letters may be edited for length and clarity.

THE GRAYING OF THE GALAXY

Boba Fett and Xizor take center stage in Dark Horse's new* Shadows of the Empire *comics series

BY DON CHARLES

While Marvel Comics touched upon it a few times, most notably in its stories surrounding bounty hunters, Dark Horse Comics has routinely delved into the different shades of *Star Wars* gray, those fuzzy zones where the distinction between good and evil is not black and white. Most recently, Dark Horse has explored the treachery and counter-treachery surrounding Jabba the Hutt's business dealings, Boba Fett's work ethic and singular dedication to a job, and the wide-open feuds rampant in the black market. This year, with *Shadows of the Empire*—which features an all-new storyline set squarely in the galaxy's dim, unexplored regions—Dark Horse will continue that "gone to gray" tradition.

This spring, as Lucasfilm begins to peel back the layers of mystery that have enshrouded the grand *Shadows* project since its inception in 1994, Dark Horse's role is pivotal. With Steve Perry's novel serving as the core story, Dark Horse, along with LucasArts

Entertainment Company and Nintendo, will take fans to *Shadow*-y realms unique to their particular media. The comics will reveal their own characters, as well as ones only lightly dealt with in the novel.

Not too surprisingly, Boba Fett is the main star of Dark Horse's *Shadows* twist, right from the first of six monthly comics that debut May 7. Overall, the series revolves around the crucial characters and events of *Shadows*—including the introduction of the Machiavellian Xizor—yet Fett enjoys a whole new adventure, filling in the time during which he's on his way to deliver Han Solo to Jabba. Billed as Dark Horse's major *Star Wars* release of '96, the *Shadows* series is written by John Wagner *(Boba Fett)* and penciled by Kilian Plunkett *(Aliens: Labyrinth)*, with inks by P. Craig Russell (*Sandman*, among many others). Covers feature paintings by Hugh Fleming.

That creative team began work almost simultaneously with the novel and video game development, which marks the essence of *Shadows of the Empire* as a multimedia novelty. "When we started work on the *Shadows* project, one of the first things we decided was that its parts must complement each other, rather than just replay the same story in different media," says Lucasfilm Continuity Editor Allan Kausch. "Utilizing the strengths of each of the media followed as a natural outcome of that initial decision: The novel could go into character development in ways not available to the comics or Nintendo game; the comics and game could visualize things that the novel could only describe."

In other words, the comics series isn't a panel-by-panel adaptation of the book. "Steve Perry had prepared a very comprehensive outline of events and how they fit into the rest of the *Star Wars* universe between *The Empire Strikes Back* and *Return of the Jedi*," says Dark Horse *Shadows* Editor Peet Janes. "The comics series isn't an adaptation—it picks up on events that are alluded to in the novel."

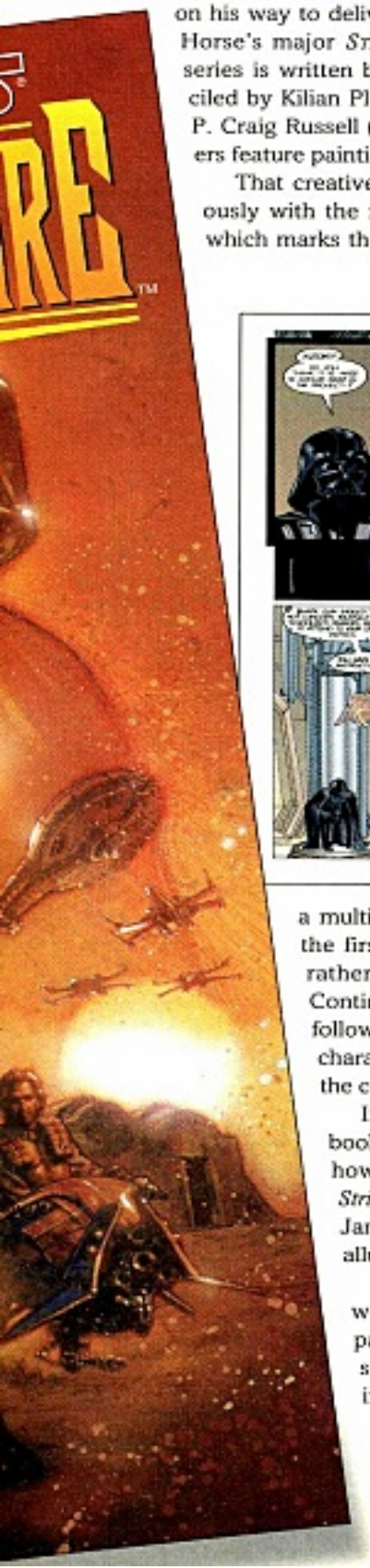
One of the many remarkable aspects of *Shadows* is that three storylines were created pretty much at the same time. "The comics scripts were painstakingly dovetailed with the drafts of the novel, as well as the game script," says Kausch. (Besides the six-parter, Dark Horse is also producing four separate mini-comics to be packaged with *Shadows* toys, one each for Galoob and Ertl and two for Kenner.)

Along with fitting neatly into Lucasfilm's sweeping *Shadows* plans, the series is a perfect opportunity for Dark Horse to continue its successful forays into those nebulous gray areas of the *Star Wars* galaxy, especially those occupied by everyone's favorite bounty hunter.

COMICSCAN

"Boba Fett is hot with our readers," understates Janes. "Fans go ape over the character. So they want to know what he was doing with carbonite-encased Han Solo between *Empire* and *Jedi*. The novel follows Leia as she tracks Han and looks out for Luke and his development as a Jedi. We decided we could have a great time showing off the seamy underbelly of the *Star Wars* comics universe by featuring Boba."

The confluence of the *Shadows* project—joining the novel, the comics and the game—provides



HUGH FLEMING PAINTED A COVER FOR ISSUE #1 THAT PERFECTLY CAPTURES THE MANY FACETS OF DARK HORSE'S TAKE ON *SHADOWS OF THE EMPIRE*. WHILE THE COMICS FOLLOW THE ACTION OF THE NOVEL–AS IN THIS SPREAD FROM #1 THAT REVEALS XIZOR'S SECRET PRESENCE DURING A MEETING BETWEEN VADER AND THE EMPEROR–DARK HORSE GETS TO TAKE FAN FAVORITE BOBA FETT ON ALL-NEW ADVENTURES.

BOBA FETT, IN ISSUE #1, HAS SOME LIGHT BANTER WITH A FROZEN HAN SOLO BEFORE BEING RUDELY INTERRUPTED...

fans with a rare, three-way *Star Wars* journey. "Parallel storylines give fans the 'big picture' in ways that no single work can, and we decided to make the most of that unique opportunity," says Kausch. "Bantam, Dark Horse and Nintendo each like the complementary-yet-exclusive nature of their parts of the overall *Shadows* story, and we hope the fans will, too."

For Dark Horse's part, the journey began with the assembly of the creative team. "We are very happy with their choices for writer, penciller, inker and cover artist," Kausch states. "John Wagner's Boba Fett comics—as well as his other work, such as *Button Man*—gave us a clear indication that he was the right man for the job. His tough characters and lean prose are well-suited for the underworld tale of *Shadows*. Kilian and Craig are also perfect for this storyline, because they are known for their crispness and accuracy when drawing ships or established likeness, as well as the ability to create original characters and vehicles. Hugh's covers for *Dark Lords of the Sith*, *The Sith War* and *Splinter of the Mind's Eye* all established him as a great choice to paint the covers.

"We are extremely fortunate to have artists of this caliber working on the project," Kausch says. "All of these individuals are true professionals, known for their reliability—a critical factor when planning a project that has multiple release dates."

Plunkett was picked by Dark Horse to handle the pencils for a variety of reasons, not the least of which was the fact he's a *Star Wars* fanatic and "he has such a good grasp of the films," Janes says. Also in Plunkett's favor is his artistic style, reminiscent of comics greats Geof Darrow *(Hardboiled, Big Guy & Rusty the Boy Robot)* and Moebius *(The Airtight Garage)*. Plunkett's art is extremely detailed, a must when working on *Star Wars*.

"For generic science fiction, it's okay to skimp on some of the backgrounds and spacecraft," says Plunkett. "But for *Star Wars*, the ships are as much characters as the characters themselves. I have as much affection for the *Millennium Falcon* as I do for Luke.

"It's very important to do more than suggest the ship. You have to add the gun turret, extra piping, burn marks and so forth."

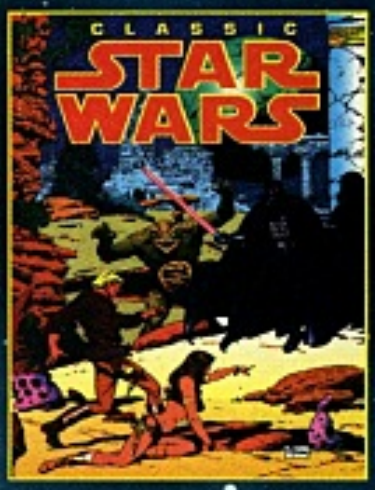
Supplying fodder for Plunkett's artistic arsenal was the mission of John Wagner, who began writing the *Shadows* scripts in January 1995. "In a way, it was all laid out for me," he says, referring to working with the preconceived plot. "I hope to give readers something new by looking at the different aspects of the story that the book didn't tell." For example, the comic will introduce a subplot surrounding a brand-new character named Jix, an agent of Darth Vader's who infiltrates a motley swoop gang employed by Jabba.

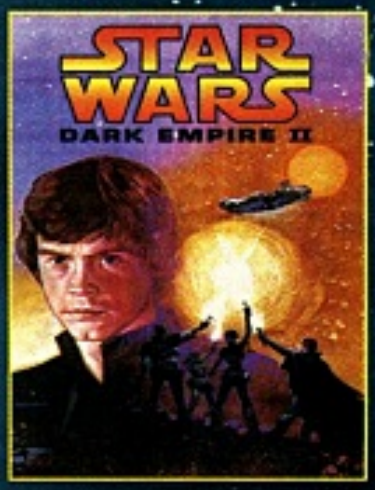
"*Shadows* was always intended to be this dark, literally shadowy story," adds Plunkett. "It has more intrigue and less space battles and giant explosions. It's probably closest to *The Empire Strikes Back*, not just because it's a link, but also because it's more about the way the events come to take place."

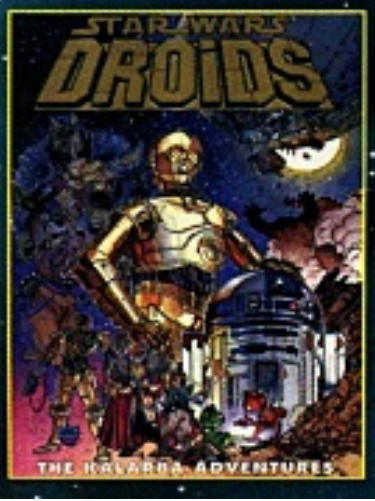
Most of *Shadows*' events surround the devious dealings of Xizor, whose powerful criminal organization makes him indispensable to the Emperor. That also makes Xizor a worthy rival for Vader as the two vie for Palpatine's favor, as well as the life of Luke Skywalker.

"No question, he's a powerful character," Janes says of Xizor. "He's a godfather-like boss of a legitimate shipping business, but secretly he's the overlord of the crime syndicate, Black Sun. The comics focus on the fact that he's so smooth, he can pull both things off at once, staying one step ahead of everyone else. Xizor enjoys playing characters off each other—especially Vader and the Emperor. And Xizor sees great advantage in the developments between Vader and his son, Luke."

Wagner sees Xizor as a diabolical master of de-







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ception. "His strength is in his slyness, his penchant for duplicity—or his triplicity, if that's a word," the writer says. "He's very cunning, very conniving."

Artist Plunkett, meanwhile, has grown to appreciate Xizor's place in the *Star Wars* saga. "I'm becoming a little more fond of Xizor," he says. "He serves a purpose, unlike the Emperor, who's a bad guy for the sake of being evil. Xizor is a decadent sort of guy, like Nero. You get the feeling he's doing things more for kicks than anything else. He already has money and power.

"He's more twisted than rotten to the core. To him, the means are more important than the end. He's another character who falls into the gray area."

Dealing with Boba Fett, however, takes the Dark Horse team into familiar territory. The challenge then becomes not only satisfying feverish Fett fans, but also seamlessly adding to the bounty hunter's lore.

"We didn't want Boba Fett to talk too much," says Janes. "We've heard time and again from fans that he's got to stay mysterious. It was inevitable that he had to talk some, but when he does talk, he's very short-spoken." Many of Boba's meatier lines are spoken to the frozen Han aboard *Slave I* as Boba evades fellow mercenaries who want a piece of Solo's hefty bounty.

...BY A JEALOUS FELLOW BOUNTY HUNTER, IG-88 ABOARD HIS SHIP, *IG-2000*. GUESS WHO COMES AWAY THE VICTOR?

"What's interesting is that he turns out to be the quarry for everyone else," says Wagner. "He's heartless, mean and dangerous, a man you don't want to cross. He's a good character to write."

He's also a fun character to draw, says Plunkett, who cites a scene in issue #4 with particular relish. "It's the ultimate example of the way we're trying to handle Boba Fett."

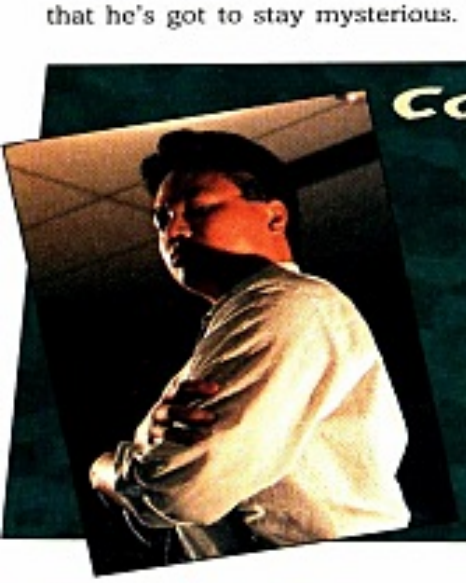
In the 10-page sequence, Fett's ship is boarded by Zuckuss and other bounty hunters intent on stealing Han. Fett winds up standing on the deck, stripped of all his armor (yes, in just his jumpsuit and helmet), surrounded by heavily armed and vicious bounty hunters. As he's being led to the brig, Fett figures out the weaknesses of his adversaries and tricks each one until they're either dead or dismembered.

"When Boba Fett's armor is taken off, I didn't want to portray him as some sort of steroid freak with overdeveloped muscles," Plunkett says. "I picture him as being more sinewy, like Bruce Lee. He's a cunning, ferocious person who gets by with just his bare hands."

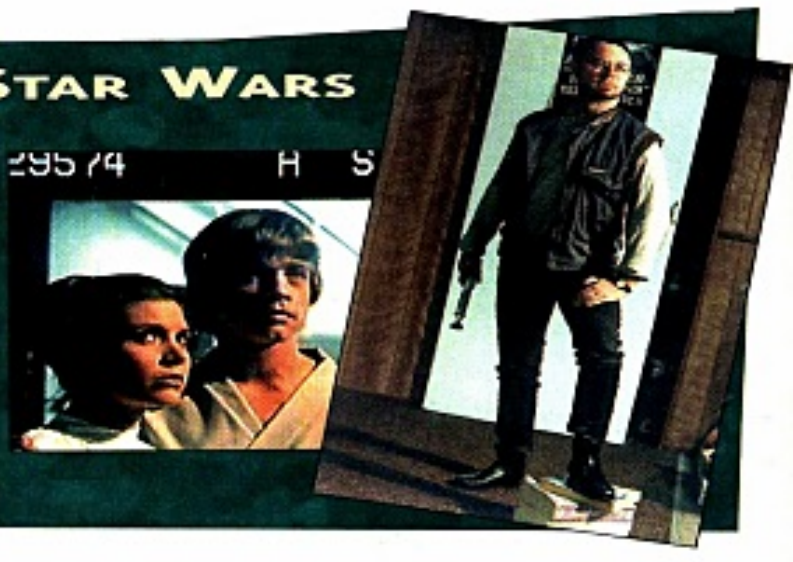
Such revelations about existing characters, along with the new plot twists and turns being introduced in *Shadows*, are sure to shed new light on *Star Wars*. And that means more Dark Horse excursions into the galaxy's shadowy gray areas.

Freelance writer Don Charles examined the bounty hunters of Star Wars *comics in* SWGM *#6.*

Covering Star Wars



Hugh Fleming uses more than his artistic talents to create covers for the *Shadows* comics. He draws a rough pencil sketch, then gets friends to pose as the various characters. To get the likenesses just right, he pulls images from laser discs and other sources.



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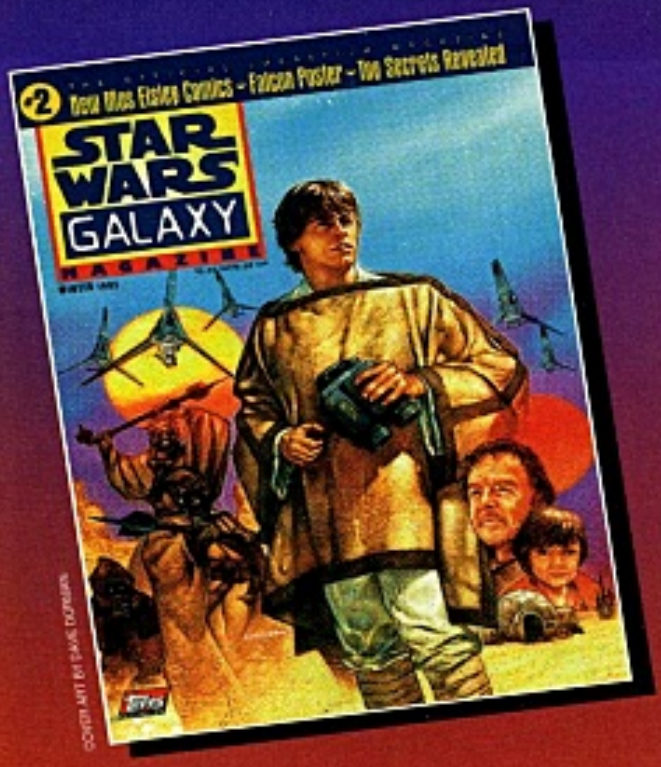

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DASHING FRO

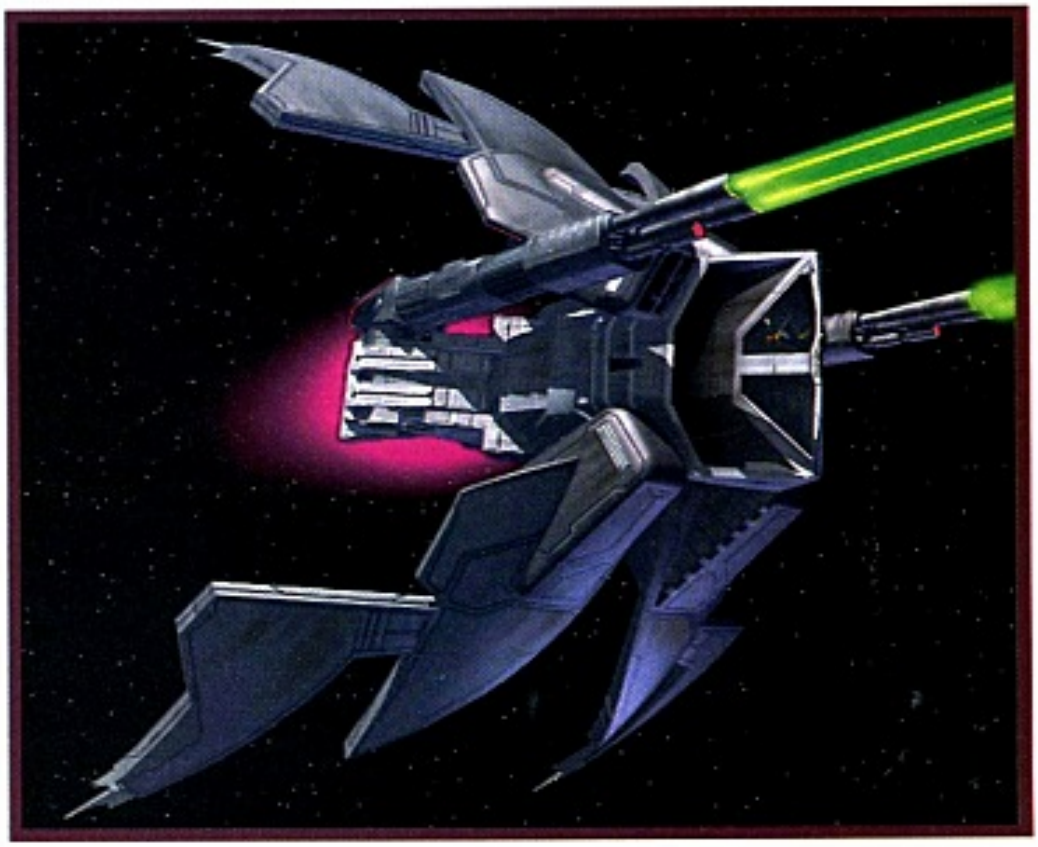
LucasArts and Nintendo have created a dazzling video game based on* Shadows of the Empire, *utilizing the revolutionary new Nintendo 64 engine

BY SUE BERKEY

A cocky, roguish hero; a vile, keenly intelligent enemy; highly charged action; the Rebel Alliance once again in peril; and brand-new, state-of-the-art technology combine to lay the foundation for one of the most anticipated games of the nineties: Shadows of the Empire, created exclusively for the Nintendo 64 system by LucasArts Entertainment Company. With a track record of award-winning *Star Wars* computer games, including X-Wing, TIE Fighter, Rebel Assault and Dark Forces, as well as hit console titles, such as the Super Nintendo trilogy of *Star Wars* video games, LucasArts is entering hyperdrive with this ground-breaking game.

The events leading up to Shadows are familiar, yet now with an added twist. As we know so well, *The Empire Strikes Back* ends on a turbulent note, with the Alliance weakened and the Empire fortified. Han Solo is frozen in carbonite and Luke Skywalker is devastated, having learned that Darth Vader is his father. *Shadows of the Empire* takes place between the fateful finale of *Empire* and beginning of *Return of the Jedi*, and delves into the galaxy's seamy criminal underground organization known as Black Sun.

An enormous organized-crime syndicate, Black Sun wields such incredible power that even the Empire relies on its assistance to grease the wheels of intergalactic commerce. Now, with the Rebels reeling from its setback and the Empire smug after its victory, Xizor (Shee-zor), the syndicate's shadowy leader, hatches a diabolical plan. Rarely dirtying his own hands, the Dark Prince unleashes his vast cadre of bounty hunters, smugglers and assorted villains against Luke



THE SHADOWS

COMBINING NEW AND FAMILIAR *STAR WARS* SETTINGS, THE SHADOWS GAME TAKES THE PLAYER, IN THE ROLE OF DASH RENDAR, TO A FAVORITE SPOT, MOS EISLEY *(ABOVE)*. ELSEWHERE, PLAYERS BATTLE XIZOR ABOARD HIS SHIP *(LEFT)*, THE *VIRAGO*, AND A GLADIATOR "BOSS."

Skywalker, the Rebel Alliance and even Darth Vader in an attempt to become Emperor Palpatine's new second in command.

Only you, the game player, stand in Xizor's way.

You control a major *Shadows* character, Dash Rendar. He's a confident, bordering-on-arrogant pilot for hire and an old acquaintance of Lando Calrissian and Han Solo. The Shadows game opens at the beginning of *Empire* (which is one of the slight story diversions that distinguishes the game from Steve Perry's *Shadows* novel). Dash has landed on Hoth for what he thinks will be a brief visit with Han. Instead, Dash gets drawn into the conflagrant walker battle, and the game kicks into high gear. Beware: The game shows no mercy for those prone to motion sickness.

From that point, Shadows jumps ahead to the heretofore undocumented period between *Empire* and *Jedi*. The Battle of Hoth was more than Dash bargained for, and now, with the carbonited Han the captive of Boba Fett aboard *Slave I* and on his way to Jabba the Hutt, all he wants to do is lay low. But Dash is introduced to Princess Leia, who has a way of getting under a space jockey's skin. He can't resist her pleas to aid in Han's rescue and Luke's protection, and so you—playing Dash—are thrust into the vileness of Black Sun and its malevolent, mysterious leader, Xizor.

The origins of *Shadows of the Empire*, which date back to mid 1994, are much less mysterious. "The story has its roots in Lucasfilm's desire to continue to build momentum and excitement prior to the launch of the new trilogy," says LucasArts game designer and Shadows lead artist Jon Knoles. "Around the same time, LucasArts was talking with Nintendo about working together on its new 64-bit system. We decided to work on a *Star Wars* title with Nintendo and to combine it with Lucasfilm's interest in a new story revolving around intergalactic gangsters."

It was largely Knoles' idea to set the bulk of the action between *Empire* and *Jedi*. "A lot happened between those movies which has never been explained, so the door was wide open to explore another part of the galaxy, so to speak," he says.

The alliance was a natural, says Nintendo corporate communications manager Perrin Kaplan. "LucasArts is the best in their industry. What they've created with their *Star Wars* series of games is second to none and already has a huge following. Why not partner with the best?"

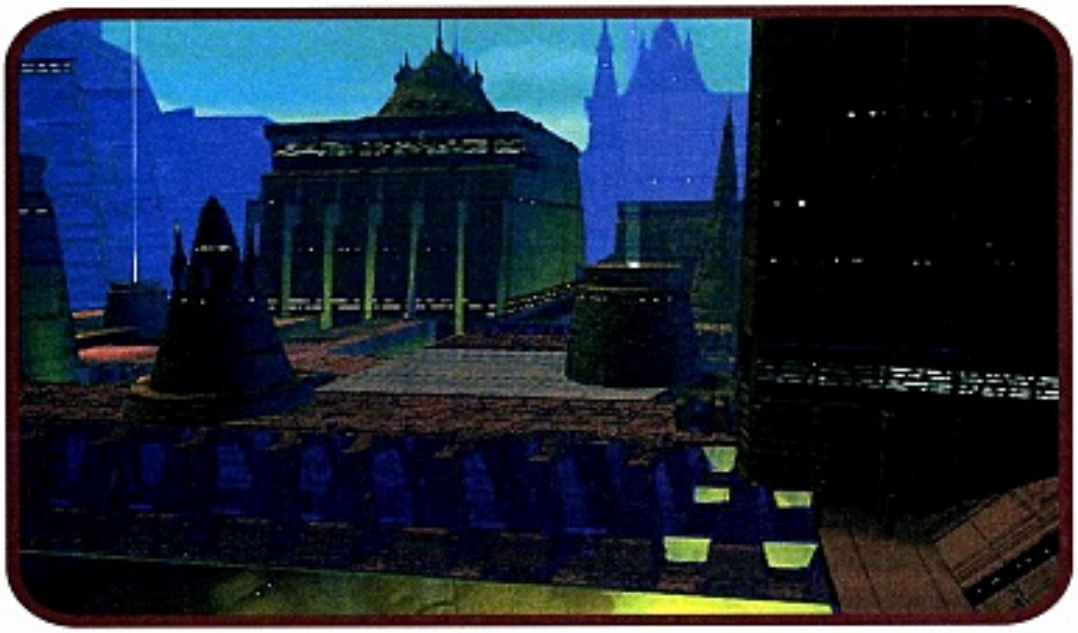
GAME ROOM

LucasArts' Shadows project leader Mark Haigh-Hutchinson explains what makes the game so revolutionary. "Shadows is quite a unique game in that it covers a number of very different gameplay styles," he says. "We have the Battle of Hoth sequence, during which you fly over terrain at low altitude and high speed, and we also have levels with first-person action in the style of Dark Forces. There are several space combat scenes, in which you play as both a gunner and a pilot. In addition, we have, for the first time, a real-time swoop bike chase. And I can't leave out your head-to-

head face-off against *Star Wars* legend Boba Fett while he's buzzing around strapped to his jet packs."

Although the action varies tremendously, the common thread between all the gameplay styles is full-motion 3-D. That means full freedom in a wide-open, realistic, real-time universe. Whether you're on foot or behind the controls of Dash's souped-up ship, the *Outrider*, you decide on your plan of attack: Hit that walker straight on or sneak up from the rear; veer through the alleyway to the left or race through Mos Eisley down the main drag.

"This machine lends itself to fast-moving vehicle gameplay," says Knoles. "So the Hoth battle and the swoop bike chase through the crowded streets of Mos Eisley are really exciting."



Haigh-Hutchinson agrees. "This is a breakthrough game in many respects, especially because it combines so many different gameplay styles in such a smooth and integrated way. Personally, I'm very proud of the Hoth level because I think it's the first time we've been able to do it any justice. It really makes you feel like you're in the movie."

Knoles points out the game's overall complexity. "I like that we have more different kinds of enemies, characters and spaceships than in any previous *Star Wars* game," he says. "We're combining the kinds of enemies I did for the Super Nintendo games with the kinds of vehicles in X-Wing and TIE Fighter. But we're able to pull off both space and ground action, and everything is happening in highly detailed, real-time 3-D."

Shadows' 12 intense game levels are peppered with cool vehicles to control and multi-talented enemies, semi-bosses and super bosses to withstand. For instance, you fly a snowspeeder, ride a revamped speeder bike called a swoop and navigate Dash's *Outrider*. Enemies include stormtroopers and snowtroopers, AT-STs and AT-ATs, TIE fighters and TIE bombers, Boba Fett and his *Slave I*, as well as a host of new enemies that operate under Xizor.

Between levels you get a minute to catch your breath as cinematic cut scenes wrap up the previous action and set up the level ahead. These fully animated sequences combine 2-D and 3-D models.

WHILE PLAYING THE GAME'S 12 INTENSE LEVELS, PLAYERS VISIT VARIOUS PLANETS, INCLUDING CORUSCANT, HOME OF IMPERIAL CITY, WHERE THE EMPEROR, DARTH VADER AND XIZOR RESIDE.

Speed, speed, speed and more speed. That's what the Nintendo 64 is all about. This next generation, cartridge-based video game console leaves other platforms in the dust as it pushes polygons around at 14 times the speed of the fastest PC. That's not surprising, considering that Nintendo 64 sports an excellent pedigree, being the offspring of video game giant Nintendo and computer graphics guru Silicon Graphics, Inc. (SGI).

"SGI designed the graphics chip and the hardware and Nintendo has taken that hardware and made it a game machine," explains Shadows technical lead, Eric Johnston. "Shadows has a gameplay style that a year ago you could only create on a graphics computer the size of a desk. We had a Nintendo 64 to develop the game on and we had a $140,000 graphics computer to play it. Nothing else in the building can."

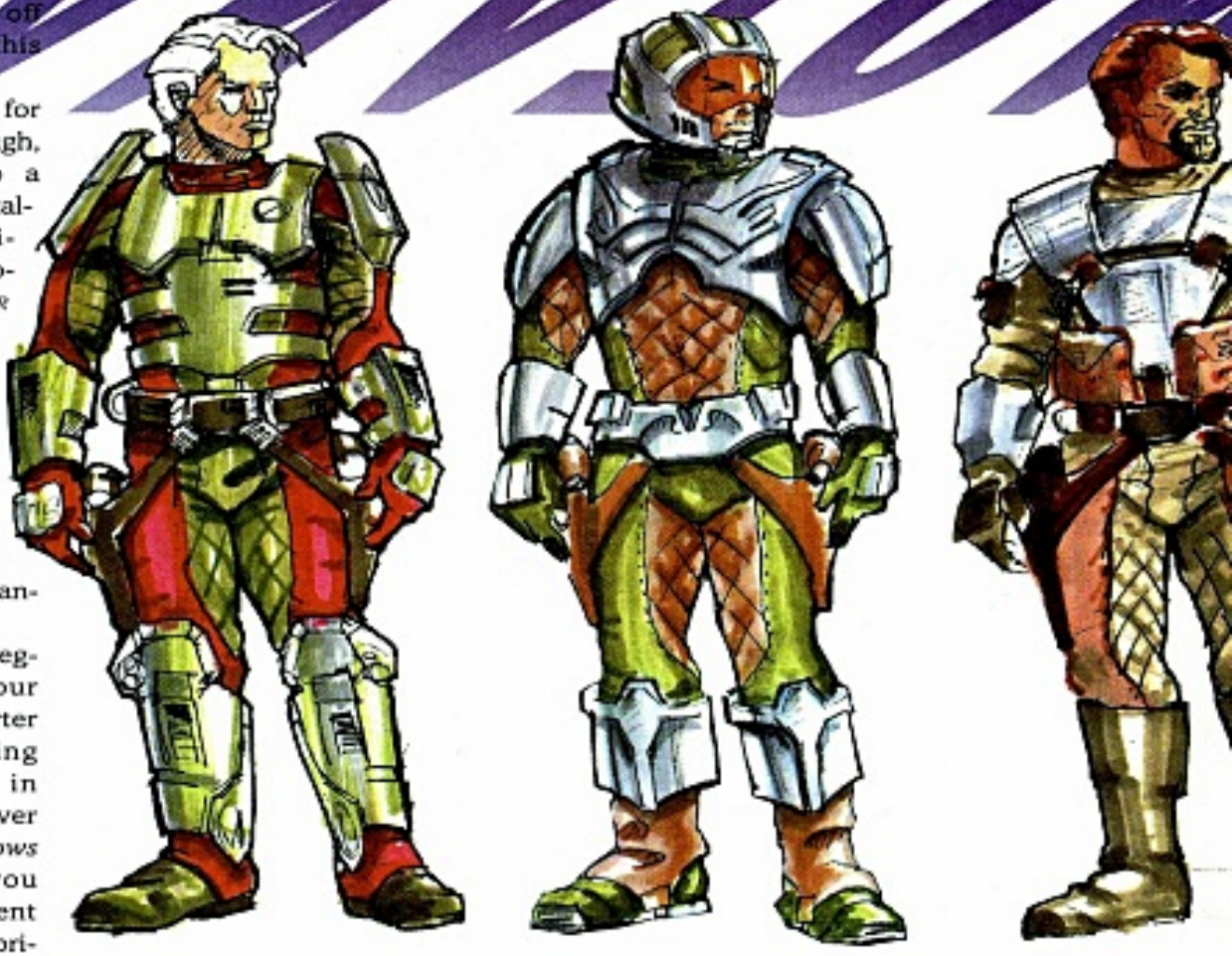
Unlike many games, the quality of the graphics in Shadows is not compromised for speed. If the term "polygons" conjures up an image of geometric shapes bouncing around on the screen, think again. Though to a layman, advanced technologies like 3-D texture mapping, mip-mapping, Z-buffering and reflection mapping sound like gibberish, to the Shadows development team, they're graphics techniques that allow the game's imagery to be far superior to anything on the PC. And that means the whole game looks more realistic.

But wait. There's more. "In our previous Super Nintendo *Star Wars* games," Knoles explains, "all the animation was done from a sideway point of view, so you see your on-screen character doing everything from one perspective only. This game gives you the ability to swirl the camera around and see the action either from Dash's point of view or from behind, in front of, above or around him—while you continue playing. There's even one function that allows you to control Dash and look in different directions while you're moving."

Techie Johnston sums up the essence of the experience. "With Shadows, we've made a game that no one has ever seen before. We've made it fast, and we've made it fun."

Sue Berkey is a regular gaming writer for SWGM

ANATO



OF A THRI

The Secrets of Star Wars: Shadows of th
tells the story behind the stor

Shadows of the Empire represents a unique conglomeration in entertainment history. With its three-tiered storytelling—in the novel, comics and video game—as the starting point, it has inspired a wide array of related products, from action figures to an original soundtrack. It's similar to what movie studios do when they release a major blockbuster and spin off licensed items. Except in this case there's no movie.

More than the foundation for a collection of spin-offs, though, *Shadows* has grown into a tremendous outlet for many talented writers, artists, musicians and other creative people who consider *Star Wars—Shadows* in particular—a fertile playground. The telling of the stories behind their efforts has even spawned a product. It's a fascinating book, *The Secrets of Star Wars: Shadows of the Empire*, written by Mark Cotta Vaz and published by Ballantine Books' Del Rey division.

Vaz should be familiar to regular *SWGM* readers. He's our resident special effects reporter whose specialty is exploring fantastic achievements in moviemaking. We've taken over Mark's column in this *Shadows* issue so that we can tell you about the book that he's spent almost a year writing. Appropriately, his research, reporting and writing in *Secrets* should create a special effect on fans' appreciation for what all is behind *Shadows of the Empire*.

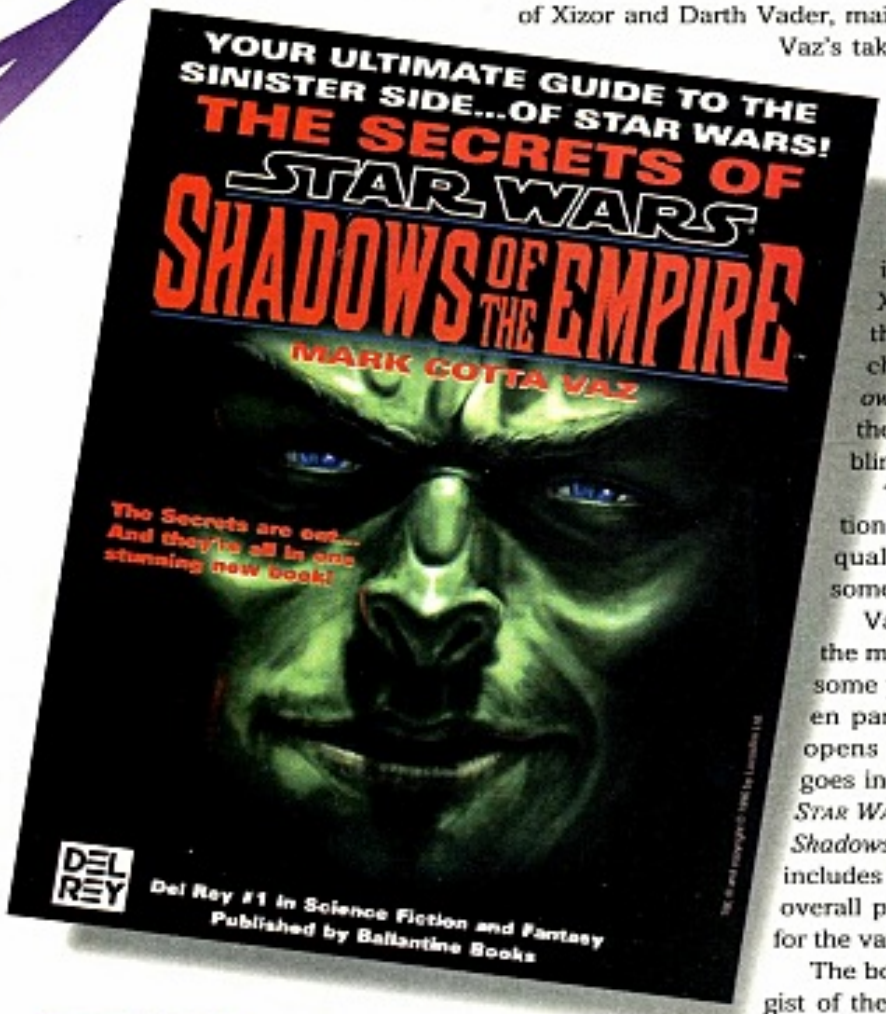
In the summer of 1994, when Lucasfilm began hatching *Shadows*, they sensed the enormity of the project, and that the story of its development was one worth tracking. As luck would have it, Ballantine expressed interest in doing a book documenting the "behind the scenes" making of the *Shadows* project. Choosing Vaz as the writer was relatively easy, given his earlier book successes, including *From Star Wars to Indiana Jones: The Best of the Lucasfilm Archives*, which he co-authored with Shinji Hata, and a soon-to-be-released history of Industrial Light & Magic—not to mention his stellar work on the pages of this magazine.

One of the things that makes *Secrets* an intriguing and credible history of *Shadows* is the premise upon which Vaz approached the assignment. He didn't want to write a glorified catalog that simply tells readers what *Shadows* products are out there and something about how they were made. His notion was to, first, put *Shadows*, the story, in proper perspective with the rest of the *Star Wars* mythos, and secondly as a major force in popular entertainment and an inspiration to a select team of specialists. Ultimately, the book identifies and explains the licensed products that resulted from the various efforts, but the main focus is the creative process.

"The comic book was being scripted and drawn, the novel was going through drafts, LucasArts was busy at computers creating images, the Hildebrandts had been hired to illustrate the trading cards, Varese Sarabande was working on the soundtrack score."

What Vaz does in his book is track the progress of each venture. But it's much more than a nut-and-bolts, this-is-how-they-did-it report. By spending hours with the *Shadows* novelist, Steve Perry, and the comics writer, John Wagner, and the video game developer, Jon Knoles, Vaz came to appreciate the evolution of the entire story arc. Then, when he spoke at length with the rest of the writers, artists, toy makers and others involved in *Shadows*, he already had an understanding of each of their missions.

An example of that kind of introspective approach is seen in the book's coverage of Xizor and Darth Vader, main characters and fierce rivals in the story. Vaz's take is Xizor *versus* Vader, a relationship told from their initial encounters in the storyline and ending with a tense space battle between the two.


YOUR ULTIMATE GUIDE TO THE SINISTER SIDE...OF STAR WARS!
THE SECRETS OF
STAR WARS
SHADOWS OF THE EMPIRE
MARK COTTA VAZ
The Secrets are out... And they're all in one stunning new book!
DEL REY
Del Rey #1 in Science Fiction and Fantasy
Published by Ballantine Books

"I wanted to capture more of the essence of the characters, the conflict between them," says Vaz. "I looked at Vader in terms of his vulnerability in the novel, at Xizor and his Machiavellian bent." Vaz's theory is that the same type of feeling for characters went into creating all the *Shadows* products, not just Xizor and Vader. Thus the book is filled with notes, sketches, scribblings and other work-in-progress pieces.

"That's the whole point, to see the evolution," he says. "So this book, too, has that raw quality, showing how things get done. And sometimes those things are so beautiful."

Vaz divided his behind-the-scenes story of the making of the "movie without the movie," as some people have referred to *Shadows*, into seven parts. After a tone-setting introduction, he opens with "The Expanding Universe," which goes into the nature of the *Star Wars* mythos and how *Shadows* fits into it. The second part, "Conjuring," includes five chapters outlining the genesis of the overall project and the roles defined by Lucasfilm for the various licensees.

The book's "Journey into Darkness" gets into the gist of the story itself, the conflicts and the characters. Next up is "Battle Zones," which zeroes in on all the exciting warring aspects of *Shadows*, from bounty hunters to space battles. In "Shadow Play," Vaz explores things like the development of the *Shadows* toys and soundtrack. Finally, the "*Shadows* Guide" provides a handy glossary capsulizing the different characters, locations, vehicles and vessels particular to *Shadows*.

What *The Secrets of Star Wars: Shadows of the Empire* amounts to is more than a document about an unusual entertainment project. Just as *Shadows* itself is a rare collaboration between creative and marketing forces, the book goes a step further.

"Someone at Dark Horse said it's like taking the bloom off a rose to see how everything works," Vaz recalls. Vaz certainly peels back the different layers that comprise the multimedia nature of *Shadows*, explaining each one, but he does something else, too. To follow Dark Horse's metaphor, Vaz stops to smell the rose. His writing makes you appreciate not only the structure of *Shadows of the Empire*, but also the artistry that went into each and every part of it. The result is a thing of beauty.

Vaz was brought in just as work simultaneously began on the book, the comics and the video game, so that he'd be an eyewitness on the ground floor as the foundation for *Shadows* was being built. "My involvement paralleled the intensity of the different projects," says Vaz.

THE SECRETS OF STAR WARS: SHADOWS OF THE EMPIRE PEELS BACK THE MANY LAYERS THAT COMPRISE THIS UNIQUE PROJECT. THE EVOLUTION OF DASH'S LOOK IS AN EXAMPLE OF THE BOOK'S COVERAGE.

Re: Shadows On The World Wide Web

Synergy is the buzzword that best describes the relationship between Lucasfilm's *Star Wars* licensees, and nowhere is that more evident than in the huge push *Shadows of the Empire* is getting on the Internet. Electronic forums, bulletin boards, newsgroups, chat rooms and other general areas along the Net are abuzz with the latest *Shadows* news, while the various licensees are putting together highly creative, information-jammed packages about their specific projects. The most entertaining are World Wide Web sites containing text, graphics and even sounds. For those with a computer jacked into the Net, here's the cyber scoop—by product category—on *Shadows of the Empire*.

Comics Start your *Shadows* Web journey in the most visual of galaxies: the comics. Dark Horse Comics **(http://www.dhorse.com)** has a hot *Shadows* six-issue series launching in May. Its Web site—picked by Point Surveys as among the top five percent of cool sites on the WWW—will have a special area devoted to *Shadows*, highlighting the comics' stellar creative team and details of the series (see "ComicScan," page 58).

"The comics are a complete story unto themselves, separate from Steve Perry's *Shadows* novel," reports Peet Janes, Dark Horse's editor of the series. "While some scenes take place in both the comics and the novel, the comics are mainly designed to follow Boba Fett's trials and tribulations as he attempts to deliver Han Solo to Jabba the Hutt."

Janes says the audience will meet the underworld of the *Star Wars* galaxy along the way. "Our role in the *Shadows* project is to provide the most breathtaking visuals possible." He adds that the company is primed to steadily pump examples of those *Shadows* visuals into its site. "We began with sneak previews of the *Shadows* interior pages," Janes says. "And as we get further along in the series, we're including cover images, updates and conversations with the creators."

BY KEVIN FITZPATRICK (k72ndSt@aol.com.)

Toys *Shadows* figures and vehicles come to play on Lewis Galoob Toys' Web site **(www.galoob.com)**, which has had a dynamite presence for several months. Galoob's Webmasters regularly upload photos and text on the company's current and upcoming product lines, as well as hyperlinking visitors to other *Star Wars* sites. The Micro Machines and Action Fleet lines have been the prime emphasis on the site, and now *Shadows* is being ballyhooed there, too. Be sure to check out the new swoop bikes and the two swoop troop figures, packaged on a card, and blister packs of other *Shadows* vehicles, such as Dash Rendar's *Outrider* and Guri's *Stinger*. Galoob's *Shadows* mini figures include Luke, Leia, Boba Fett, Dash, Xizor, Darth Vader and the Emperor. Also watch for a stormtrooper patrol dewback diorama. If you want to zap Galoob your own two cents about the toys and the site, there's a button to e-mail the company with thoughts and suggestions.

Wall Art From the very beginning, *Star Wars* has generated gorgeous artwork by some of the best names in science fiction, fantasy and comics art, and *Shadows* is no exception. A sampling of it is being showcased on the Web. Drew Struzan has painted another inspired cover for the Bantam novel, and it will reproduced as a chromium print, called ChromArt, from Zanart Entertainment. Their site **(www.zanart.com)** is both a place to preview their latest products and a mail-order site. Indeed, fans can order direct while in the Web site. The other *Shadows* ChromArt piece features the cover art of Xizor from Ballantine's *Secrets of Star Wars: Shadows of the Empire*, which is adapted from game art rendered by LucasArts' Jon Knoles. Both 8" x 10" prints are scheduled to go on sale in May, matted (to 11" x 14") and in limited editions of 4,500 each.

Ken Zugbaum, Zanart's director of special projects, is particularly thrilled with the Xizor art. "He looks pretty intense, and in chromium he's amazing." The prints have a black marble matte and will be available (framed) for $20.

The Zanart Web site went up in mid-February, and the company was soon deluged with e-mail from around the world. Zugbaum credits the site's popularity to the surge in *Star Wars* interest, but admits he was stunned by the response the company got on the Net. "Interesting enough," he says, "it's all of a sudden taking on quite a bit of importance. I'm getting e-mail from Asia, and we

didn't know we had that much of an Asian market. Now I'm answering e-mails from Singapore and Hong Kong."

For *Shadows*, the Zanart site will have the two pieces uploaded so visitors can check them out. "When we actually put those images up on the site, a button will lead you to thumbnails of them," Zugbaum says.

Books Both publishers involved with *Shadows* books are touting them on their respective Web sites: Bantam **(www.bdd.com)** is hyping the Perry novel and Ballantine/Del Rey **(www.randomhouse.com/delrey)** its *Secrets of Shadows* trade paperback *(see "Star FX," page 66)*. Both excellent sites include sample chapters and artwork (a main component of the *Secrets* book), plus a cover art gallery. While in Del Rey's site, you might want to browse their monthly DRIN (Del Rey Internet Newsletter), which can be directly e-mailed to your personal computer. It provides dates of author signings, interviews, updates and even shipping schedules. Both book sites, which are routinely updated with new information, list names of their various editors and tell how to e-mail them.

BY HITTING THE "COM LINKS" BUTTON ON THE LUCASARTS HOME PAGE, YOU CAN LINK UP TO ALL THE OTHER OFFICIAL *SHADOWS* WEB SITES.

Gaming One of the biggest recent hits in *Star Wars* fandom is the Customizable Card Game from Decipher **(www.decipher.com)**. The company's site is filled with answers to FAQs (frequently asked questions) about the game, as well as checklists of cards. Sandy

Wible, Decipher's network representative, tells *SWGM* that there is a *Shadows* expansion set on the horizon.

"Decipher is certainly behind the site and computer support," Wible says. "We have a lot of great ideas and cool stuff that we're looking forward to doing." That includes more FAQ lists, updates on product information and gaming news. Aware that many gamers are also serious Net surfers, Wible says "they kind of overlap. Traditionally, the computer-type people have been gamers. That really goes hand-in-hand. The Internet can't be ignored. It can definitely help a game grow."

Video Games Nintendo **(www.nintendo.com)** has the exclusive rights to *Shadows of the Empire* for its brand-new Nintendo 64 system. Over the winter, Nintendo's Web site was previewing its various other games, even while a *Shadows* link was under construction, although the site did have colorful graphics and links to related *Star Wars* sites. Rest assured, though, that Nintendo will have a major *Shadows* presence.

Shadows will also be lurking in the always-entertaining LucasArts Entertainment Company Web site **(www.lucasarts.com)**, where *Star Wars* has always been a force. What you'll see are several colorful screen shots from various levels of the game, as well as some background information on the development of the game and the developers themselves. Plus, you'll be able to link from there to Nintendo's and other *Shadows* sites, as well as to additional *Star Wars* areas along the Web.

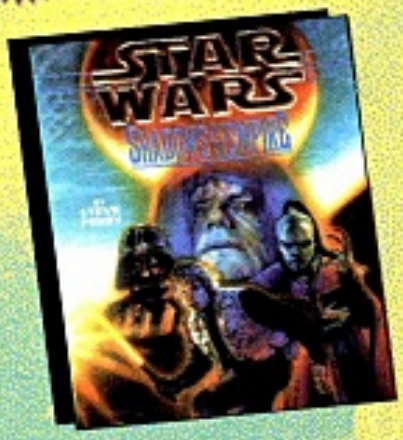
Coming Up Kenner Toys is a major *Shadows* player—with an all-new line of action figures and vehicles—though as this was written, parent company Hasbro's Web site was still in development. The site eventually will support Kenner's *Shadows* line, hopefully in time for its release this summer.

Web-savvy *Star Wars* fans should agree with Dark Horse's Peet Janes when he talks about his experience on the Net. "The Internet and the World Wide Web will soon be critically important tools," he contends. "This is an inexpensive yet highly visible way to provide information to readers... and there is a great deal of crossover between readers of comics and Web explorers."

Regular SWGM *contributor Kevin Fitzpatrick (K72ndSt@aol.com) is a "fully jacked" freelance writer for magazines and television based in New York City.*

SHADOWS of the EMPIRE
TRIVIA CONTEST

25 SHADOWS Prizes!



USE THE FORCE

1 GRAND PRIZE Xizor figure and *Shadows* statuette, courtesy of Applause, and a copy of the *Shadows* novel, personally autographed by author Steve Perry, courtesy of Bantam Books

2 FIRST PRIZES Complete set of *Shadows* Micro Machines figures and vehicles, courtesy of Lewis Galoob Toys

3 SECOND PRIZES Complete set of Topps *Shadows of the Empire* cards, courtesy of Topps

19 THIRD PRIZES Copy of *The Secrets of Star Wars: Shadows of the Empire*, courtesy of Del Rey Books

Entries must be received by **July 31, 1996**. One entry per person. Answers will appear in Issue #9; winners will be notified by mail. Photocopies or handwritten copies of this contest are acceptable.

Name _____ Birth Date _____

Address _____ Apt.# _____

City _____ State _____ Zip _____

MAIL YOUR ENTRY TO: Contest #7, *Star Wars Galaxy Magazine*, One Whitehall St., New York, NY 10004
(Sorry, no e-mail entries)

These are exciting times for *Star Wars* fans. As we await next year's *Special Editions* of the film trilogy, followed by the prequel movies, along comes *Shadows of the Empire* to keep us going. As you digest the contents of this special *Shadows* issue of *SWGM*, take notes. You'll find them helpful when answering the shadowy questions below. If you do so wisely and then mail us the correct answers, we'll enter you in a random drawing to win an assortment of *Shadows* prizes. Be sure to unscramble the circled letters for the Bonus Answer (hint: His paternal instincts interfere with Xizor's plans.) Good luck!

1) This powerful Falleen is about 100 years old.

2) Guri may look human, but she's really one of these.

3) Dash Rendar's first mission for the Alliance.

4) Where Leia almost catches up with Boba Fett and Han Solo.

5) The name of Xizor's criminal organization.

6) Dash's copilot and sidekick.

7) Chewbacca disguises himself as this Wookiee bounty hunter.

8) He proves his loyalty to Leia and the Alliance.

9) Where Xizor's palace is located.

10) Name of Guri's spaceship.

1) _ _ _ _ _ ◯

2) _ _ _ _ _ _ _ _ _ _ _ _ _ ◯ _ _ _ _ _ _

3) _ _ _ _ _ _ _ _ _ _ _ _ _ _ ◯

4) _ _ _ ◯ _ _ _

5) _ _ _ _ ◯ _ _ _ _ _ _

6) _ _ _ ◯ _ _ _ _

7) _ _ _ _ _ ◯ _

8) _ _ _ _ ◯ _ _

9) _ _ _ ◯ _ _ _ _ _ _ _

10) _ _ ◯ _ _ _ _ _ _

BONUS ANSWER

_ _ _ _ _ _ _ _ _ _ _

ANSWERS TO: "All Aboard" Trivia Contest in Issue #5: 1) *Avenger*; 2) Corellian Corvette; 3) escort frigate; 4) Endor; 5) *Rand Ecliptic*; 6) X-wing; 7) Lambda; 8) *Home One*; 9) *Liberty*; 10) Victory

The Best of *Star Wars* Old & New from Intergalactic

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Each $35.00

SWPL12839 Millennium Falcon

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SWPL12902 Imperial Shuttle

SWPL12900 TIE Fighters

SWPL12903 Star Destroyer

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New *Star Wars* 3D Holographic Watches
Full color hologram of your favorite *Star Wars* character "appears and disappears" on this stylish sports watch face.
Choose from:
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SWMI80-DV $24.95
Yoda
SWMIYODASW $39.95
X-Wing Fighter
SWMIXWINGSW $39.95
Boba Fett
SWMIBOBASW $39.95

The collectible *Millennium Falcon* Watch flips open to reveal a full color image of the *Millennium Falcon* escaping the Death Star with TIE Fighters in pursuit.

Limited Edition *Millennium Falcon* Watch
Numbered and limited to 10,000. Features a flip top cover shaped liked the *Millennium Falcon* and comes with a stylish certificate of authenticity
Each $30.00

WANTED TO BUY

Intergalactic is currently purchasing for cash the following older Kenner *Star Wars* toys. Multiple quantities needed (you may send up to three of each without checking first). All toys and action figures must be complete with all accesories and in undamaged condition. Packaged items must be in average condition or better (no major damage to packaging).

***STAR WARS* TOYS & PLAYSETS**	**UNBOXED**	**BOXED**
A-Wing Fighter	120	250
B-Wing Fighter	35	65
Vader's Star Destroyer	25	65
Vader's TIE Fighter	15	30
Death Star Space Station	20	60
Imperial Shuttle	65	100
Imperial TIE Fighter (battle damaged or regular version)	25	45
Millennium Falcon	50	75
Radio Controlled Sandcrawler(working)	50	200
Sonic Controlled Landspeeder(working)	50	150
Scout Walker	15	25
Slave I	25	40
Sy Snoodles & Rebo Band	20	40
Tatooine Skiff	100	200
Tauntaun (unbroken reins)	10	20
X-Wing Fighter (battle damaged or regular version)	25	40
Y-Wing Fighter	35	65

LARGE *STAR WARS* DOLLS
Needed unpackaged, complete with all accessories, in undamaged condition:

$35 each	**$65 each**	**$125 each**
Chewbacca	Ben Kenobi	Han Solo
Jawa	Luke Skywalker	IG-88
R2-D2	Princess Leia	
Darth Vader	Stormtrooper	
	Boba Fett	

SMALL ACTION FIGURES
Older Kenner *Star Wars* figures needed unpackaged, complete with all accessories, in undamaged condition:

$15 each	**$35 each**
R2-D2 (pop-up)	Lando (Gen pilot)
Imp Dignitary	Luke (Battle Poncho)
Barada	A-Wing Pilot
Imp Gunner	Amanaman
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